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COLOGNE, JUNE 3, 1890.

ODDS AND ENDS FROM THE RHINE.

JUST as a man marching up Broadway at about 6 P. M., be he ever so slow a German, is involuntarily and sometimes unanxiously forced to assume the energetic tempo, which the citizens of New York are wont to employ on their homeward trip from business, so a man dropping into festive and gay old Cologne is bound to be carried away by the spirit of exuberant joy, which pervades the town all these days.

What is the reason for this irresistible impetus, for the many and multi-colored flags which bedeck all the town, and the green plants and foliage with which even the humblest houses are decorated? Did a victorious army return from successful war, a great general hold his entry like a conquering hero, or did his Majesty, the Emperor, deign to visit the old Rhenish cathedral city? Nothing of the kind, and yet something peacefully similar did happen to upset in these quiet unwarlike times of the Hague meeting of the diplomats of all countries in conference of peace, the minds of the good citizens of Cologne and make them behave as if they were in the midst of their celebrated old Carnival instead of in the neighborhood of the dog days of a long delayed summer. The victorious army which returned from a glorious, hot, but unbloody battle, in which they won the first prize, is the acknowledged best of all German male chorus singing societies, the Cologne Maennergesangverein, and the general who trained them and led them to victory is named Schwartz, an excellent conductor and chorus master.

No less than eighteen of the best among the many German male vocal societies had followed the call to competition for a valuable emblem, which William II. has set as first prize for that body of singers whom the judges, some of the most competent ones selected in all the empire, would designate as the winner. But the prize is not their own forever, or even for longer than a period of four years. At the expiration of that time the prize is to be competed for again, and only in case one and the same singing society is lucky and excellent enough to gain it three times in succession, it will win the prize as its own and further indisputable property. That such an event may ever transpire is about as unlikely as that one and the same American citizen will win three succeeding Presidential elections, or even get the nomination for a third term; but if the former event should happen, there is no doubt that only the Cologne Maennergesangverein will be the winner, for, just as they proved it last week at the Casel prize competition, they are the best among all the male choruses of Germany. No less an authority upon this subject than Frank Van der Stucker, of Cincinnati, once upon a time the conductor of the best male chorus society of the United States, the New York Arion, predicted with the utmost assurance that the Cologne singers would carry off the prize. We talked the matter over at Dortmund, and came very near placing the three first past the post. Only I pleaded for second place for the Concordia Society, of my native town of Aix-la-Chapelle, which Verein, though consisting for the greater part only of people in humbler stations of life, than the rich citizens constituting the Cologne Maennergesangverein, sings excellently, musically certain and flawlessly in intonation, but they got the third prize, while the second one went to Bremen, Hanover, which felt and talked so certain of victory that it was the only competitor feared by the Cologne people, virtually was left out in the cold, and this fact proved somewhat of a surprise, even to Their Majesties, the Emperor and Empress, who had personally attended the Cassel prize competition and who applauded heartily the Hanover singers. The imperial applause, however, seems to have had no influence upon the judges, and this is as it should be.

Their Majesties congratulated the winners in kindest and most urbane fashion, and the Emperor, with his own hands, hung the emblem chain of victory around the neck

of President Van Othegraven, of the Cologne Maennergesangverein, and shook hands with Conductor Schwartz, upon whom some decoration or other, in the shape of a title or bestowal of an order, will undoubtedly soon be conferred.

* * *

Well, I chanced to drop into Cologne on my way from Düsseldorf toward the upper Rhine, on the very day on which the victors returned from Cassel. You should have seen that town, at all times a very gay and lively one, but which all this week behaved like a big schoolboy gathering at a picnic or out for a lark. At the railroad station people who did not know each other at all hugged and kissed each other with joy and mutual good will. When the train rolled into the depot thousands shouted themselves hoarse and in a jiffy the two hundred singers, president, conductor, first Mayor of Cologne and some of the highest city officials were taken upon the shoulders of the multitude and were carried down the stairs, where they were placed in vehicles, carriages, cabs and equipages of all sorts and driven in procession through the festively decorated streets of the town.

The richest people of the town had lent their best carriages and beautiful horses for the occasion. All the other singing societies of Cologne had put on their best togs and received their victorious brethren with flags and emblems. The streets through which the cortège was led were lined with people, who hurraed till they were unable to articulate another sound, and so dense was the crowd that locomotion reminded one of Goethe's words: "Du glaubst zu schieben, und du wirst geschoben." It was fearful, but it was enjoyable nevertheless, and involuntarily one was carried away by the enthusiasm of the others.

The cortège led to the historical Guerenich, this most interesting and most beautiful of all halls in Germany, a monumental structure from mediæval times, which is built in purest Gothic architecture. Here the Maennergesangverein was fêted and was made much of by the first among their fellow citizens, and were duly toasted by the first Mayor of Cologne, Herr Becker, and by the former vice-president of the society, Dr. Pensguens, who made a rousing speech. But something more than mere words was also proclaimed. A rich old lady, one of the musical Mæcenas of Cologne, a widow by the name of Oelbermann, made the society a present of 4,000 marks; another rich citizen and member of the society donated to its funds the sum of 3,000 marks, and the well-known piano manufacturer, Carl Mand, of Coblenz, lent active expression to his enthusiasm by dedicating to the Maennergesangverein a new full-sized concert grand piano of his own make and valued at about 3,000 marks.

President Van Othegraven thanked, in the name of the Maennergesangverein, in modest, well set terms, and the festive evening found a pleasurable finale in a banquet at the Wolkenburg, which lasted until the wee hours of the next morning.

* * *

Among the most interesting personalities I met at Cologne this time I must again mention my friend and colleague, Dr. Otto Neitzel, the music editor of the *Kölnische Zeitung*. He wields one of the kindest and at the same time one of the most terse and in point of critical acumen most saturated pens I know. When I read his Düsseldorf report about the latter day compositions of Richard Strauss, I made mental acknowledgment to myself that it contained in a few lines and in a nutshell a just resumé of the merits and faults of these works as I also view them, but that I was absolutely unable to express the same ideas in approximately as compact and telling language.

Dr. Neitzel handed to me a copy of his biography of Saint-Saëns, recently published by Breitkopf & Härtel, of Leipzig, in their series of "Lives of Celebrated Musicians." It is equally well written and interesting, giving a true

and objective, as well as sympathetic, estimate, of the most musicianly among all French composers.

But not only as a musical litterateur I value Neitzel; he is also a pianist of extraordinary merit, of Hans von Bülow-like strength and finesse of interpretation, and of course with brilliant and entirely modern technical equipment. He is a Liszt player par excellence and at the same time reads Beethoven and Bach like the profound musical thinker as which I have characterized him above. He is also a composer, not perhaps as important a one as he is a reproductive artist; still I have heard lieder and piano works of his that are worthy of a place upon any, even the most pretentious of modern programs.

Lastly, I chanced to make acquaintance also with Neitzel as a piano pedagogue, as I happened to call upon him when he was giving a lesson to a very talented young pupil, the daughter of the Bochum Musikdirector Krueger. Of course I did not allow an interruption of the proceedings, and I must confess that I enjoyed the instruction, which was being given at a second grand piano, almost as much, if not more, than the playing of the young lady, although she is far advanced already for one of her tender years.

Incidentally I met at Cologne also Paul Hiller, the son of the late Dr. Ferdinand Hiller, the former musical chief of Cologne. The son seems to have inherited, if not his father's musical, at least some of his literary talent, for he is correspondent here for the *Berlin Tageblatt*, *Berlin Boersen Courier* and the illustrated periodical *Moderne Kunst*.

Of course I made it my duty to call upon the present leader of Cologne's chief concerts, Prof. Dr. Wuellner, and I also spoke Prof. Arno Kleffel, first conductor of the Cologne opera. Not at home was Miss Olive Fremstad, our gifted American contralto, who has severed her connection with Director Hofmann, of Cologne, but has not signed yet with any other opera house intendant, as the Munich guesting appearance did not lead to the surely expected definite engagement. At present, therefore, Miss Fremstad is still open for an engagement.

Another Cologne contralto, not an operatic, but a concert singer of beautiful, rich and sympathetic voice, is Miss Johanna Hoefken, who recently sang at Soest the contralto part in a performance of Beethoven's "Missa Solemnis." The talented, but very modest and retiring, artist showed me, but only upon my inquiry after the same, some splendid criticisms that were published about her singing on this occasion in the papers of that musical town in Westphalia.

* * *

Cologne has lots of good music also in summer, although the opera house is closed. But Dr. Wuellner continues his regular fortnightly symphony concerts at the Guerenich, and Max Schwartz conducts a series of "popular" symphony concerts all through the summer months. The first one of the season I heard a few days ago, at the airy and roomy new concert hall erected in the Volksgarten. The program was a delightful one, embracing such works as Mozart's G minor Symphony and Saint-Saëns' "Phaeton," and the performance, although not above the average standard, was on the whole highly enjoyable. A very good vocalist brought variety into the program, and the audience, a very large and attentive one, was by no means scary with its applause.

* * *

At the Netherish Music Festival I met and shook hands with the composer August Bungert, but when later on I wanted to find him in order to get an interview out of him regarding the newly planned Godesberg Festspielhaus he seemed to have vanished. Being so near the place, however, I took a little trip to Godesberg yesterday, and found the spot selected for the erection of the theatre, the most beautiful one that can be imagined. In scenic respect it beats even Bayreuth all hollow, for it affords a vista all over the entrancing panorama of the Rhine at one of its most magic spots, the Siebengebirge. Moreover, it is flanked on one side by the romantic ruin to which the place owes its name, and the hillside upon which the theatre is to be erected is topped off by a fine forest of fir and kindred trees, and at its base dozens of lovely villas and country houses extend all down to the shore of the Rhine. The place, therefore, is ideally situated and will prove a great attraction to visitors of all countries. The citizens of Godesberg, in appreciation of the fact that the Festspielhaus might bring multitudes of strangers to their town, have had the good sense to donate the ground, but financially they have not shown themselves as generous by far. I learn that at a voluntary subscription among them only about \$5,000 were signed toward the fund for the erection of the Festspielhaus, a sum which does not represent one-half even of the expenses for the plans of the architect. Where the money, therefore, is to come from is rather a doubtful question, all the more as the Bungert bubble has burst so quickly. Of the latter, now quite undeniable fact, the promoters of the scheme seem to be aware, for they speak no longer

only of a Bungert Festspielhaus, but they mean to erect a model theatre at which also standard operas by other composers (I heard "Don Giovanni" and "Fidelio" specially mentioned) are to be represented in an unexceptionable style.

This promise sounds familiar, for I have heard it made at Bayreuth many years ago. It was Wagner's intention to have other than his own works also presented in festival performance at his theatre, but since the master's death nothing more has been said about these idealistic plans and ideas. There is, however, this vast difference between Bayreuth and Godesberg, that the former is dedicated to the works of a Wagner, while the latter is to represent only a Bungert. "If I could play this difference upon the piano," as the German saying has it, I should hardly care to exchange even with Paderewski.

From Cologne, I took a short trip to Aachen, my native town, and from there force of habit, of course, I trudged into the symphony concert, which happened to be given on the very day of my arrival.

It is a strange fact, which I cannot explain with any degree of satisfaction, that although I am tired and surfeited with music and mentally swear off from hearing another concert for months to come, if I don't have to, nevertheless, just as soon as I happen to be anywhere, where there is music to be heard, I wander toward it like a moth attracted by a light. I had no cause to repent the 25 cents spent for admission to the said symphony concert, except as far as the soloist, Miss Marguerite Dongric, from Brussels, was concerned. She butchered the Bruch G minor Violin Concerto, but as Musikdirector Eberhard Schwickerath was kind enough to explain to me in extenuation of the lady's poor performance that she is just married four days and on her honeymoon trip, I shall condone her for once, and hope she will give up playing in public and attend in future to her household duties.

Schwickerath, himself, improves from year to year, and upon longer acquaintance. He has now considerably better routine, and gave with only one rehearsal a pretty fair reading of Liszt's "Tosca" and Svendsen's "Carnival in Paris," while the Weber "Euryanthe" overture was performed with brilliancy.

From Aachen (Aix-la-Chapelle) to Lüttich (Liège in Belgium) is only a good hour's railroad ride, and I undertook the little trip with pleasure, because it afforded one a chance to meet among other old friends and acquaintances my old chum, Ovide Musin, whom I had not seen for many years. He looked as gay and lively as ever, and his only regret was that I could not have been at Liège in time to attend the Conservatory examinations, at which no less than twelve of his pupils exhibited their abilities in public, and all the entire dozen were accepted by the examiners as worthy of entering the sacred halls of the Conservatory. Regarding this class of his Musin is very enthusiastic, and he confided to me that he had an international spirit and atmosphere in it, which can hardly be equaled, let alone surpassed, by the class of pupils of any other violin teacher. There are among his pupils Americans, English, Russians, Australians and Hollanders. Truly a polyglot lot.

Speaking of individuals, Mr. Musin made mention of the following: Louis Siegel, from Indianapolis, a lad of twelve years, astonished everybody with his performance of the Chaconne, by Vitali. Miss Florence Austin, from Minneapolis, played very well the ballad and polonaise of Vieuxtemps. Miss Nora McKay, from Brisbane (Queensland), who performed the fourth concert of Vieuxtemps, has everything necessary to make a violin virtuoso. Miss Julie Weinstein, from Russia, pleased everybody with her playing of the "Tomb" Sonata in G major, by Leclair. Ludwig Lorenz, from Sidney, gave the D major Sonata of Tartini, with much verve. But the greatest sensation of all was created by the performance of the Bach E minor Sonata, on the part of a young Liège pupil, Jean Quintin, whose playing elicited unbounded enthusiasm. At the close of his performance, Monsieur Jean Théodora Radoux, the director of the Conservatory, complimented Mr. Musin before the large-sized audience upon the results of his teaching, as evidenced in the playing of his violin class.

Messrs. Breitkopf & Haertel, of Leipsic, send me the orchestral scores, just published, of the Elegy and the Prologue, "The Passing of Arthur," by Carl Busch of Kansas City. I heard these works under the composer's direction at a concert he gave in Leipsic last year, and I praised them as highly as they deserved.

From Arthur Nevin I received four charming little piano pieces, which bear the suggestive and collective title of "May Sketches." They are tastefully gotten up by the Pittsburgh Music Publishing Company, and should prove a salable article.

Arthur M. Abell, our Berlin violin expert, will sail for home with his pretty young wife on July 15. O. F.

My trusty assistant, Frederic M. Biggerstaff, sends me the following interesting Berlin notes:

Prof. Heinrich Barth gave his last pupil's recital Thursday, May 25, in the spacious parlors of his residence at 112 Kurfürststrasse. Professor Barth has quite a number of exceptionally talented pupils, among them the gifted young Rubinstein, who is no relation to the old master, by the way. This young lad, who is but eleven years old, plays with a musical touch that is charming and at the same time displays a technical mastery that is simply astounding. We will surely hear of him later, and who knows but what he will follow in the footsteps of the great Rubinstein. Among other pupils who participated were little Miss Reimann, who is also quite talented; Miss Alice Drake, of Denver; Cornelia Rider, of New York, and John G. Jacobsson, of Stockholm. Mr. Jacobsson played the first movement of the B flat major Concerto of Brahms with great breadth, nobility of style and splendid technical ability. He will play this same Concerto in Stockholm in October with the Philharmonic Orchestra there.

William D. Sanders, of New York, for a number of years a pupil of Professor Halir and Dr. Joachim, at the Hochschule, called at THE MUSICAL COURIER'S Berlin office this week and played the Bach prelude and fugue in D

minor for violin alone, in classical style and with a fine, broad, singing tone. Mr. Sanders intends giving a concert in the fall at the Singakademie, with the assistance of the Philharmonic Orchestra, before returning to America.

Mr. and Mrs. Leroy Lambert, of Springfield, Ohio, were among the many other callers at THE MUSICAL COURIER office. Mr. Lambert will return to America about the middle of June, where he has several good offers awaiting him; he has made much progress in his piano studies the past two years under Dr. Jedliczka.

Among other callers were Miss Leontine Gaertner, the favorite cellist, from New York; she reports a highly successful season in America the past year, and will come to Berlin in February or March of next year and give a concert with orchestra; Richard Byron Overstreet, of Indianapolis, a fine baritone, who is improving rapidly under Professor Blume's able guidance; Mrs. and Miss Nellis, of Chicago; Frederic Beerman, a pupil of Xaver Scharwenka; he will play the Rubinstein Concerto in D minor next week with orchestra, at the Philharmonic Hall. Mrs. Bennett Wheeler and daughter, Miss Elinor, of Topeka, Kan.; Mrs. Thomas L. Drake and Miss Alice Drake, from Denver, Col. Miss Drake has been with Professor Barth the past three winters, and convinced me of her excellent progress under his tuition by the charming ways she played the Schumann-Abegg variations. Last but not least came Mr. Herwegh von Ende, to say goodbye before his departure for Holland with the Philharmonic Orchestra, where he will play this summer. Mr. Von Ende spoke encouragingly of his work next winter and the prospect of a tournée after his debut concert here in the fall.

The opera school branch of the Eichelberg Conservatory took possession of the West End Theatre Wednesday night, and, under the direction of Fritz Masbach, gave fragments from four operas, "Der Freischütz," "Lohengrin," "Dinorah" and "Mignon." The singers were mostly from Mrs. Mathilde Mallinger's vocal and dramatic classes, and some of them have talents and ability far above ordinary. Miss Louise Angerer as Aennchen, in "Der Freischütz," and later Phelim in "Mignon," showed considerable versatility, both in singing and acting; Mrs. Frieda Langendorff acquitted herself admirably in the difficult music of Ortrud in "Lohengrin," although her voice is hardly full enough for this dramatic character. Miss Maria Grieben has a beautiful coloratura voice which she has not yet under full control; her shadow song and dance from "Dinorah" were very charming, and called forth the most hearty applause of the evening; it seems to be no trouble whatever for her to sing high E flat above the staff. The performance all through was very creditable, with no stupid waits or unfortunate accidents that usually happen in affairs of this kind. The management of the conservatory are to be congratulated upon the superior work of their faculty and particularly that they have such a valuable member as Mrs. Mathilde Mallinger.

F. M. BIGGERSTAFF.

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THE coming operatic season, judging from present indications, will undoubtedly be one of the most prosperous that we have had for several years. More companies are now being organized than during any year since 1880, and what is of considerable importance, there is a more ample investment of capital, the greater number of them are well backed financially, which should insure a long and successful season.

As a proof of the activity in the operatic market it may not be amiss to mention the fact, that through the medium of the Arthur W. Tams Musical Agency the following companies have, during the past few weeks, been fully equipped with principal artists and chorus, musical material and prompt books, &c.:

"An Arabian Girl" Company (which lately made such a pronounced hit at the Herald Square Theatre), consisting of the following well-known artists: Dorothy Morton, Clara Lane, Blanche Chapman, Mlle. Bartho, Agnes Paul, J. K. Murray, John Paige, John Braham and a large chorus and ballet, in all 125 people.

The Baker Opera Company, to play a summer season at Chester Park, Cincinnati, opening July 2: Adalaide Norwood, Beatrice McKenzie, Blanche Chapman, James Aldrich Libbey, Thomas E. Greene, Robert Lett, E. P. Temple (stage manager), Albert Krause (musical director), and a chorus of thirty, selected from the most prominent companies of last season.

The Southwell Opera Company, now playing a highly successful engagement at the Grand Opera House, San Francisco: Edith Mason, Eleanor Guiste, Bertha Ricci, Thomas Perse, Winfred Goff, William Wolff, Arthur Wooley, M. Delamotta, Charles H. Jones (stage manager), Selli Simonson (musical director), and a very large chorus, altogether about fifty-five people. This company has scored a success not hitherto achieved by any Eastern organization visiting the city.

The Fay Opera Company, now playing at the Auditorium, Louisville, Ky.: Villa Knox, Minnie Du Rue, Mabella Baker, Edgar Temple, Raymond Hitchcock, Joseph Fay (stage manager), Clarence West (musical director), and chorus, making a company of thirty-five people.

The Brinkley Opera Company, playing a short season in Savannah, Ga. This company numbers thirty-eight people, among whom will be found Laura Clement, Grace Hazard, Ethel Du Fre, Lione Brockaway, A. Montegriffo, Ethan Allen, Fred Frear, Peter Lang, John Reade (stage manager), and Clarence Rogerson (musical director).

Milton Aborn's Newark Company, containing such people as Clara Lane, Tellula Evans, Marion Ivel, J. K. Murray, Henry Leoni, George Callahan and Joseph Tressi (stage manager).

Milton Aborn's Memphis Company, consisting of such people as Marie Laurence, Hattie Arnold, Albert Arling Parr, Frank Deshon, Paul Bracket (stage manager), and William Robinson (musical director), together with a chorus of twenty-five voices.

Milton Aborn's Atlantic City Company, specially organized to produce several of Edward E. Rice's extravaganzas. This company includes such artists as Richard Harlow, W. H. Sloane, Frank Rushworth, John Keefe, Tom Maguire,

Sherman Wade, Carrie Behr, Dorothy Neville and others, Chas. Seagraves (stage manager), A. Sohlike (ballet master), and W. H. Batchelor (musical director), together with a very large chorus and ballet.

The Spencer Opera Company, which will shortly open for the summer at Uhrig's Cave, St. Louis, containing such names as Maude Lillian Berri, Emilie Gardner, Gertie Lodge, Mable Klar, William Stephens, Chas. Hawley, Edward Webb, W. Steiger, Frank Smiley, George Shields and others, together with an excellent chorus.

The Kane Opera Company, for a season of opera at York, Pa., consists of the following artists: Mamie Scott, Minnie Emmett, Herbert Carter, Thomas Whitbread, Edward Eagleton, Tom Martin (stage manager), F. Perle (musical director).

The Palmer Opera Company, for a season of opera at Lancaster, Pa., consisting of twenty-four people.

The American Opera Company, numbering thirty-five people, now playing in Syracuse. Among the artists engaged are Beatrice Goldie, Marion Langdon, George Lyding, Will T. Ellwanger, George Mitchell and Alex. Haig (musical director).

The Castle Square Opera Company, now playing at the Studebaker Theatre, Chicago, with a probability of continuing throughout the summer, and also the original Castle Square Company, at the Montauk Theatre, Brooklyn, were both equipped through the medium of the Arthur W. Tams Musical Bureau.

From the foregoing list it would seem that the Arthur W. Tams Musical Bureau has cornered the market on operatic affairs. It is certainly a thing to be wondered at when one considers the number of agencies in existence, that all operatic business of any prominence should be conducted by one house, and the foregoing evidence of the amount of work accomplished by this bureau within such a limited period bears witness to its untiring energy and widespread influence.

About Musical People.

MISS ELIZABETH Y. ALLEN'S pupils gave a concert at the Hotel San Augustine, Tucson, Ariz., June 1. Tucson is congratulating itself upon possessing an instructor of music with such ability.

At Bowling Green, Ky., the pupils of Mrs. Lucian Graham gave a successful concert.

The Philadelphia Music Teachers' Association have elected the following officers: President, E. W. Pearson; treasurer and secretary, William Wolsieffer; program committee, Theodore Presser, Miss F. I. Broch and Miss C. M. Manson.

The 221st recital took place at W. L. Blumenschein's music studio in Dayton, Ohio, on the evening of the 15th.

Miss Dolce Grossmayer gave a students' recital in Denver, Col., at the Knight-Campbell Piano Rooms. The pupils were assisted by Mrs. Otis B. Spencer, soprano; Miss Louise Boyce Tyler, violin; and Miss Hilda Gottesleben, violoncello.

At Professor Nussbaum's Conservatory of Music, Marion, Ind., a successful concert was given before a large audience.

The Estrella Society gave a fine program at Miss Gil-

more's studio, Albuquerque, N. M., when Miss Gilmore, Harry Herrick, Misses Gehring, Anderson, Alger, Alma and Jetty Rosenwald took part.

The Apollo Club, of Kansas City, Mo., gave the second concert of its ninth season May 29. Katherine Bloodgood, contralto, and James J. Rohan, baritone, were the soloists. Herbert J. Sisson at the piano.

Miss Louise Nutt gave a piano recital in Williamsport, Pa. Misses Elizabeth Campbell and Bertha Huff assisted. Miss Rodeffer and pupils gave a concert at Salida, Col., assisted by a number of Salida's well-known singers in the chorus numbers and the Scenic Line Orchestra.

A musicale was given by the pupils of Adrian P. Babcock, at the piano warehouses of L. & A. Babcock, Norwich, N. Y. Miss Mary Lewis, of Norwich; Miss Judena Clark and Miss Maude Clarke, of Elmira, and Miss Florence Greenman, of Richfield Springs, took part.

The pupils of Miss Anna Murray, assisted by the Y. M. C. U. orchestra, gave a musical and literary entertainment at Fitzhugh Hall, Oswego, N. Y.

Pupils of Prof. George B. Gookins, vocal teacher, assisted by Miss Eva Viola Barber, reader; Misses Ella Mitchell and Myrta Buck, pianists, and Misses Agnes Bixby and Winifred Crompton, of Moline, accompanists, gave a recital at the Y. M. C. A. auditorium, Rock Island, Ill.

Miss Hannah Cundiff has been engaged as soprano in the quartet choir of the First Presbyterian Church, Saint Joseph, Mo.

A musicale was given at Mrs. Fowler's studio, Williamsport, Pa., by the following pupils of Miss Scholl and Miss Kahler: Miss Helen Rice, Miss Mary Address, Miss Margaret Wilson, Miss Althea Stanton, Miss Jean Butler, Miss Mabel Deyo and Miss Nellie Vail.

The choir of the First Christian Church, of Saint Joseph, Mo., is Mrs. Elmer Froman, soprano; Mrs. W. F. Hea-

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cock, contralto; Elmer Froman, tenor; Harry Dunbar, basso and chorister; Miss Edith Fox, organist.

A medal contest by ten or more pupils of Mrs. K. Twells Beach's piano class took place in Waco, Tex.

Miss Minnie Wolfe gave her annual piano recital at her residence, 915 Guilemarde street, Pensacola, Fla.

Eben Whitaker and his pupils gave a musical at Bridge-ton, N. J.

There was a recital on the evening of June 2 by the piano pupils of Miss Endress, at A. L. Van Valkenburg's rooms, Dansville, N. Y. Mrs. McNoe and Mr. Spencer assisted.

The eighteenth and nineteenth pupils' recitals of Mrs. John G. Steketee were given at her studio, 123 Terrace avenue, Grand Rapids, Mich.

At Kinston, N. C., the pupils of Miss Lillie Kirkpatrick gave a music recital.

A concert by the Ladies' Musical Club was given at the home of Mrs. George Boardman, on Sixteenth avenue, Seattle, Wash.

Mr. and Mrs. A. B. Ideson held a musicale at their home, 750 Algoma street, Oshkosh, Wis., in honor of Mrs. Arms, of Chicago.

The Wednesday Musical Club, of Cancn City, Col., held its last meeting for the year with Mrs. N. F. Handy.

The Allegheny Musical Association gave a concert in Carnegie Musical Hall, Allegheny, Pa. "The Legend of Don Munio" was sung by a chorus of 100 voices, assisted by Miss Anna Gertrude Clark, soprano; Miss Gertrude Shumann, contralto; Dan T. Beddoe, tenor; E. L. Peterson, basso, and Miss Stella M. Bauer and Mrs. W. A. Lafferty, as accompanists, with W. A. Lafferty, director.

The Conservatory of Music, Pueblo, Col., gave a concert, when the junior pupils played and sang.

The commencement exercises of Weber Stake Academy were held in Ogden, Utah.

A piano recital will be given in Howard Hall, Summit, N. J., by Miss Marie L. Todd.

The pupils of Miss Howe gave an interesting concert at Rapid City, S. Dak.

T. M. Lighter, organist of Trinity Church, Pendleton, Ore., gave an organ recital recently.

Miss Laura Weller and Charles A. Granger appeared at a musical given at the home of the Hon. H. L. Morey, Hamilton, Ohio, by Misses Mary Morey, Eula Cisle and Mary Rinearson, under the direction of Miss Harriet Mooney and her pupils.

The medal offered by the Southern Conservatory of Music, Raleigh, N. C., to the one who should write out 100 of the most important things a musician ought to know, was awarded to Miss Anna Belle Black, of Ivanhoe, N. C. Miss Jennie Crosland was awarded the second prize.

The annual piano recital by the pupils of Prof. Arthur H. Snyder, was given at his music rooms, No. 4 Crown street, Kingston, N. Y., June 17.

The closing exercises of the Chase Conservatory of Music, Columbus, Ga., took place last week.

Miss Grace Antonia Senior gave a piano recital at Duluth, Minn.

Mrs. Charles Chappelle and her pupils gave a musical at her home on Putnam avenue, Zanesville, Ohio.

Boston Symphony Dates.

THE concerts of the Boston Symphony Orchestra at Carnegie Hall, Wilhelm Gericke, conductor, have been arranged for Wednesday afternoons and Thursday evenings of the following dates: November 8 and 9, December 13 and 14, January 17 and 18, February 21 and 22, and March 21 and 22.

Kaltenborn's summer night concerts at the St. Nicholas Rink, Sixty-sixth street, between Columbus avenue and Central Park West, begin on July 6. Franz Kaltenborn leading a large orchestra, with Max Karger as concert-meister. Mr. Kaltenborn is well-known as an orchestral factor of importance and excellent concerts are anticipated.

Mathilde Goldberg Place.

ANOTHER American pianist who is just starting on a career which promises brilliant achievements is Mathilde Goldberg Place, of Dallas, Tex. She is "native here and to the manner born," having first seen the light of day in New York. When she was a little girl her parents moved to Texarkana, Tex. She had already evidenced musical talent of an uncommon order and had studied a year or so with one of the leading pianists of New York. Her parents, being musical, gave her instruction and encouragement, and she practiced assiduously. When only ten or twelve years of age the little pianist worked at her musical studies on an average five or six hours a day and acquired a technic which would have been noticeable in one several years her senior.

In 1883 Emile Levy, now with the John Church Company in New York, but then engaged in selling pianos and

years. After hearing her play some of Bach's inventions and several sonatas of Mozart and Beethoven, and Nocturnes of Chopin, he could not conceal his surprise nor repress his enthusiasm. He exclaimed, impulsively, "She is a marvel, and I predict for her a brilliant career; but she must go to Europe for study."

Acting on Mr. Levy's advice, Miss Goldberg's parents sent her to the Raff Conservatory in Frankfort-on-the-Main, where she remained five years. One of her teachers, who did much for her technic and the enlargement of her musical knowledge, was Dr. Swartz, but she also had the benefit of other able teachers' instruction. She was esteemed as one of the most diligent students in the conservatory and was a tireless worker. The result was what was expected. She developed into a most excellent pianist. Before returning to America she played in several concerts in Germany and gained great success. The press referred to her as one of the most promising of all the American pianists.

When Miss Goldberg arrived in New York her reputation had preceded her. One of the first to greet her was her old friend, Emile Levy, who rejoiced in the fulfillment of his glowing prophecies. Here was a young woman in the fullness of her powers, a developed, mature artist, with a very large repertory. She had studied and had at her fingers' ends most of the standard concertos and concert pieces. She was ready and impatient for a hearing before a metropolitan audience. Her industry was unflagging, her ambition boundless. At this juncture a sad thing happened. Without premonition, one day, while Miss Goldberg was seated before her piano, something like paralysis caused her hand to fall nerveless upon her lap. She attempted to raise it, but could not. "It is only pianist's cramp," thought she, "and will soon disappear." But it did not go; it held on with relentless tenacity, and from that time she was wholly incapacitated for piano playing. With the full realization of the seriousness of the misfortune, the young woman became almost desperate. In the twinkling of an eye her power had failed. It was almost a tragedy. She sought the advice of medical men and was placed under treatment with a famous specialist. The physician's skill, however, was powerless to remove the blight and restore its wonted cunning to her withered hand. She was beginning to despair, when a friend prevailed upon her to try an entirely different treatment—one which medical science ridiculed.

One day, some months ago, Miss Goldberg was almost overcome with joy when she felt a sensation in her hand and found her fingers could move. She hurried to the piano and realized that, as suddenly as it had left her, her lost power had come back. She began by practicing one hour a day; then two hours a day. Her memory was so retentive that it held everything she had ever learned. Gradually her technic came back, and in a few months she had regained all that she had lost through long want of practice. At present she is as well equipped as she was previous to her misfortune, and finds that she can practice six or eight hours a day without fatigue.

As she is a young and attractive woman, magnetic, brimful of enthusiasm and ambition and possessing exceptional equipment as a pianist, it is not unreasonable to expect that the world will hear from her; that her career will be brilliant. Several managers have sought to secure her for a concert engagement next season. Her plans, however, are not yet formed. She has not bound herself by any contract. THE MUSICAL COURIER will take pleasure in chronicling the successes which this gifted young woman is certain to make.



MATHILDE GOLDBERG PLACE.

managing concert companies in the South, made a visit to the insignificant little town of Texarkana (which is on the dividing line between Texas and Arkansas), and was transacting some business with Joseph Marx, the banker, when he first heard of the phenomenon whose name heads this article. Said the banker to the traveler: "Mr. Levy, I am anxious for you to hear a wonderful young pianist who lives here. I want you to go with me to hear her play."

Mr. Levy's experiences with the many alleged geniuses scattered about the country had developed his incredulity and he was averse to making another experience along this line. He took no stock in the reputed marvels. However, he reluctantly consented to accompany the banker to the girl's home. No sooner had the child seated herself at the piano and swept her diminutive hands over the keyboard than Mr. Levy realized that she was exceptionally gifted and was far advanced for one of her

New Philadelphia Conservatory.

A new Conservatory of Music is to be opened in Philadelphia next fall, under the direction of Maurits Leelson and Gustave Hille, both of whom have, for years past, been associated with Zeckwer's School of Music. The new school will be in the Weightman Building, 1524 Chestnut street.

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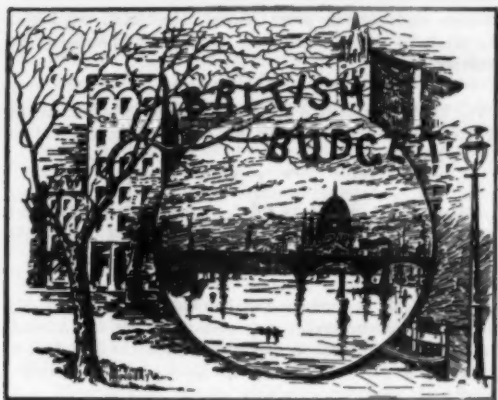
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BRITISH OFFICES OF THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, W., June 2, 1899.

"FIDELIO" was given at Covent Garden last night, Frau Lilli Lehmann making her first appearance as Leonora. Madame Litvinne has already departed, but Frau Galski, who sang Aida on Wednesday evening, will be heard several times yet. To-night Madame Nordica makes her re-entrée as Isolde to the Tristan of M. Jean de Reszké. For next week Madame Melba and Jean de Reszké will appear in "Faust" and "Romeo and Juliette," Madame Nordica and Jean de Reszké in "Aida," Frau Lilli Lehmann as Donna Anna in "Don Giovanni," and Frau Galski in the chief soprano role in "The Flying Dutchman."

Signor Puccini is expected here next week, bringing the nearly completed score of "La Tosca." It is said that Madame Melba, who will be one of the first to see the music, will create the principal part in the United States next winter.

The proposed season of classical opera at the Lyceum Theatre next spring will have to be curtailed somewhat, owing to the season of Shakespearian plays which Ben Greet intends producing.

Next Tuesday "Pinafore" will be revived at the Savoy. Of the original cast only one remains, Richard Temple, who on this occasion will play the part of Dick Deadeye.

Miss Maud Roudès, who it will be remembered lost her mother in the wreck of the Mohegan, will have a benefit concert next week.

Prof. Pollioni Ronzi, one of the best acknowledged living masters of the old Italian school of living singers, will arrive in London on the 5th, and stay during the month of June, when he will set aside two or three hours daily for consultations. Signor Ronzi studied composition under Rossini, and his operas have been successfully produced in Italy; the last, "Dea," was given in 1894 in Florence. His singing teacher was his father, Luigi Ronzi, who was himself a celebrated singer, and was in his turn the pupil of Nozzari and Rubini, so the present Ronzi can really be called a representative of the old Italian school. At the age of sixty-five his voice is still in perfect order, though he has long retired from the stage; in 1868 he was primo tenore at La Scala. His gift as a teacher amounts to genius, we are told. Professor Ronzi is going to introduce one of his pupils here, who seems extraordinarily gifted. Her name is Miss Martiny; she hails from California, whence these wonderful voices seem to come. Hers comprises four octaves. From a portrait in *Il Corriere del Teatri*, Milan, we can testify that she has a most fascinating face. Signor Ronzi intends giving some lectures on the art of singing, which promise to be highly interesting.

The late famous dancer, Carlotta Grisi, received a good many compliments in her day, some of her admirers celebrating her genius in verse. None of them, however, succeeded in paying her a prettier tribute than Rossini, whose wit and elegance in such matters was proverbial. Carlotta complained to him that Giulia Grisi's success as a singer obliged her to fall back upon the dancing profession. "What would you more, my child?" he said. "Giulia has stolen the nightingale's voice, but she has left you its wings."

CONCERTS.

Another fair Australian made her début at St. James' Hall on the 24th ult., assisted by her compatriot, Miss Ada Crossley, and was much applauded by Madame Melba. The young artist is a pupil of Madame Marchesi, and shows a great aptitude to profit by this teacher's subtleties. We have here to deal not with a soprano of remarkable volume, nor with a voice of extraordinary qualities in one way or another, but with an uncommonly bright intelligence and great charm. The voice is well trained, but I have heard many débutantes coming straight from the celebrated teacher, and seldom found such a capacity for making the best of her instruction as Miss Devlin has shown. The voice is most agreeably flexible, and has a captivatingly sweet mezza-voce. In a group of songs by Gluck, Mozart and Martini, Miss Devlin could have been taken for a singer of great experience and subtle ingenuity; in the arias, and even in Tosti's "Good-bye," she was yet the young beginner of promise, whose voice has possibilities of much greater volume. Her conception is rather in advance of her voice; in a few years, when she has attained full command of her natural means, she will be able to give what she already now intends. Miss Crossley sang, as always, most artistically; to my mind almost blamelessly. Kennerly Rumford treats his voice often as basso cantante, while it is a brilliant and beautiful baritone; apart from this, all the admiration which the public bestows on him is well deserved.

Mlle. Anna Kuzhitzky has a beautiful contralto, and used it well at her recital at St. James' Hall, which she gave with the violinist M. Cesar Figuerido. Her program does credit to her good taste and to her talent. Schubert's "Die Allmacht" advantageously showed all her good points, but a slight dragging in the tempo and a certain monotony of style marred this performance; neither was the diction so perfect as it might have been. "Neue Liebe, neues Leben" was charmingly sung, but the best was "Divinities du Styx," which, broadly declaimed and with great dramatic verve, showed the best qualities of this beautiful voice. M. Figuerido is an artist of rare nervous force and temperament, joined to a splendid technic and fine musicianship. His tone is not particularly strong, but of penetrating purity, and if he himself is interested in what he plays he is sure also to hold the attendance of his audience. He restricted his program nearly throughout to "musique de fantaisie." How he would treat classical music he gave us no chance to judge.

Frederick Keel's recital this year showed a marked difference from last year's début. He has now gained more artistic freedom. In his artistic tendencies there is little of the martial element; his best gifts are in lyrics. Nevertheless there was an endeavor for the former very noticeable in Zumpé's interesting song "Streich aus mein Ross;" but, again, only the lyric phrase in the second part was sung to perfection. He introduced three charming songs by Miss Amy E. Horrocks, dedicated to him, which are extremely pleasing. Miss Liza Lehmann and Miss Mary Carmichael were also represented by some of their compositions. With four songs from Tennyson's "Maud," by Arthur Somervell, Mr. Keel finished his interesting program.

To the admirers of Señor Sarasate, who crowded St. James' Hall on Saturday last for his first recital, it will be a matter for some regret that his present visit should be so short as only to allow of one more appearance to-morrow. Purity of intonation and an exquisite technic have long been expected of Señor Sarasate, and he never disappoints his hearers in this respect, but on Saturday he played with a breadth and strength which he has not always displayed. Goldmark's Suite in E was treated with all the grace and delicacy it demands, the expressive andante being most poetically played, and the succeeding allegro proving no less charming in another fashion. Saint-Saëns' showy Concertstück in A was admirably

suiting to the violinist, in whose hands it borrowed for the moment merits it does not possess. Two Bach sonatas, "Serenade Andalous" (Sarasate), and two movements from Bach's Suite in E, as encores, completed the program as far as Señor Sarasate was concerned. Mme. Berthe Marx-Goldschmidt contributed a group of piano solos, and deserves the highest praise for the manner in which she collaborated with the violinist in the works named.

SANS PEUR.

Carl Engaged for Iowa.

MR. CARL has been engaged to make the trip to Fort Dodge, Ia., to exhibit a new organ built by Steere & Son, of Springfield, Mass., Wednesday evening, June 28, and extensive preparations have been made for Mr. Carl's appearance in that city. On Tuesday, the 27th, he will display an organ in Ottumwa, Ia., recently built by A. B. Felgemaker, of Erie, Pa. As Mr. Carl will be absent from New York between Sunday services at the "Old First," it will require fast traveling and clever railroad connections to make the trip.

Last Friday evening, with the assistance of the choral choir of the "Old First," the new Hutchings organ, recently erected in Newburgh, N. Y., was exhibited, and regarding the performance the *Journal* of that city said (June 17): "William C. Carl not only showed off the power and capacity of the new organ to perfection, but was introduced to the Newburgh musical public as a solo organist entitled to the very highest consideration. What Mr. Carl could do with a great organ can only be imagined, but what he did do last night with the organ on which he played was a revelation of the power of organ music to those who heard. Of the choral work very strong words of commendation may be said. A number of the great churches are finding that the best music is to be produced not by a quartet, but by chorus singing, and when a chorus may consist of sixteen or more voices there are almost unlimited possibilities in the way of variety. The possibilities of enunciation in a chorus choir were very clearly perceived in "Balaam's Prophecy," by Dr. William Spark, in which the staccato passage, "I shall see Him, but not now," was rendered with perfect precision and fineness of appreciation, no voice being distinguishable, but the whole body of tone producing the effect of the single voice. Every word of the chorus was distinctly heard."

Mr. Carl gave a matinee recital on the Votey organ erected in the music room at Dr. Humphreys' country residence a few days since, of which the Morristown (N. J.) papers speak in the highest terms.

Henry Wolfsohn's Musical Bureau has closed a contract with Miss Sara Anderson for next season and has already made some important bookings for her. Miss Anderson's success the past season justifies the expectation that she will achieve a still higher position next season. Miss Anderson is undoubtedly one of the favorite American sopranos.

A musicale was given by Parson Price and twenty-five pupils June 15. Miss Walker sang, at the close, "Una voce" in a superb manner. Miss Drew Donaldson (who goes with the "Bride Elect" Company, principal roles, next season) also took a prominent part. This closes the best season ever known to Mr. Price.

Albert Gérard-Thiers announces that, in response to many requests, he will give lessons during the summer of 1899, alternating between New York and Sayville, L. I.; vocal interpretation, based on the philosophy of musical expression, especially valuable to teachers and singers.

The New York State Music Teachers' Association has engaged Miss Blanche Duffield to sing at their annual convention, to be held in Albany, commencing the week of June 27. Miss Duffield is one of Mme. Lena Doria Devine's most talented pupils.

Mrs. Ratcliffe-Caperton, the vocal teacher, left for Glasgow, Scotland, last Saturday on the Furnessia. She will visit Great Britain, Germany and France, and will be absent three months.

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SOME exception has been taken to my statement regarding the engagements made by the Apollo Club. I merely said it was a direct blow at Americanism in Chicago, and in this view most of the people interviewed concur.

For obvious reasons it is unnecessary to quote the names of the artists who were discussed, as it would certainly put a quietus upon their aspirations, and their chances of an appearance (which most of them think is a *sine qua non* for success) with this organization would be nil. It is generally known that the engagement of Gauthier, the French tenor, for the first concert is sufficient to swamp the club's exchequer, and if an equally expensive singer is cast for Dalilah, then of necessity the balance of the soloists will consist of cheap artists. I have heard that Alfred Williams and John Lince are likely to be heard in the parts of the High Priest and Abimelech. They are unknown to fame, and when I say this I am not belittling their personalities nor their powers, but they certainly would be experimental. The star business is exploded. By all means have Gauthier, if the balance of the cast can somewhere approach him; we do not want a giant among pigmies.

Gauthier is a good artist, but as to his ability in oratorio no one can say; the prosaic English or American idea of Samson is something widely different from the French idea of the work, and whether he could assimilate himself to the conditions of the Apollo Club is exceedingly questionable, especially as he sings the part in French. But once having Gauthier engaged let the Apollo Club see that the balance of the men's parts falls to the right people. In the role of the High Priest Charles W. Clark would be the ideal singer, and as Abimelech there is no one who would better satisfy the Chicago public than Frank King Clark. The two Clarks have exactly the voices required, and could sustain their places in a company, even with Gauthier and Fierens. Why Fierens? She is a dramatic soprano, and the part of Dalilah demands a dramatic contralto. As a friend said to me to-day when discussing the Apollo Club prospectus, "When I think of that great work 'Samson,' I think of that glorious voiced Jacoby—there's the woman who can sing Dalilah!"

More than mere rumor is there about the life of the Manuscript Society, of Chicago, and unless some vigorous measures are resorted to it will be unknown next year. The truth of the matter is the society requires a careful weeding out. There are people in it utterly unfit to be

classed as composers or musicians. The best thing which could occur would be to reorganize and follow the New York lead and call it a musical society.

As a Manuscript Society it is a mistake. There are not half a dozen writers in Chicago who could write a large form, or who could maintain a high standard in orchestral composition. People who write a desultory song, waltz, or rag-time are not composers; therefore, in the name of decent music, let the Manuscript Society filter out by general acclamation before all the good members, such as Frank T. Baird, secede, and leave the rag-tag and bob-tail of the profession in command. The thin note of warning has been struck. Frederic Grant Gleason has resigned the presidency and refused to accept any office. Harrison M. Wild, who, with the one exception of Theodore Thomas, is the biggest power in Chicago to-day, absolutely refused to take the presidency, on the ground that he was too busy, and it was only after every inducement and pressure were brought to bear on William H. Sherwood that he eventually accepted the presidency, on very conditional terms. So the matter stands until September, by which time the composers of Chicago will probably have decided that there is not enough composition to warrant a society.

Talking of composers, there is one whose work will in the near future receive the recognition it merits. Mr. Grant-Schaefer, the young Canadian composer, making his home in Chicago, is spoken of by the reliable musicians of the city in exceptionally high terms. When a conservative artist, such as Adolph Weidig praises unreservedly, there is more than ordinary merit, and he says that Mr. Grant-Schaefer's work has the stamp of originality, especially as regards the refined harmonic treatment in his songs. I understand two of his compositions are to be sung by Miss Lucille Stevenson at the next musicale of the Press League.

Mr. Grant-Schaefer has been added to the faculty of the American Conservatory, which engagement speaks once more for the sound judgment of the director, J. J. Hattstaedt.

The great event of next week is the commencement concert to be given by the Chicago Musical College, Tuesday, June 20. All other places have been found too small for the annual concert of this institution, and the Auditorium will be the scene of the imposing affair. The same night the American Conservatory offers a program at the commencement concert at Central Music Hall, which promises to be unsurpassed in interest. The American commencement is one of the events of the musical world in

Chicago, and last year even Central Music Hall was found too small to accommodate the immense audience which gathered.

The Irish concert is reported to have been a success; as tickets were not received at this office I was enabled to take a holiday.

The Lieblich Amateurs offer a charming program for next Saturday. The fortunate possessors of invitations need no reminder.

Recital Hall, second floor of Kimball Building, is likely to do a large business; it is just the place for a small concert. Comfortable, cozy and compact.

Comic opera in the shape of "Pinafore" still reigns at the Studebaker, and large audiences are at every performance in attendance. The Castle Square Company will remain until July 29, if the attendance warrants such an engagement. At the present time they appear likely to do so.

Frank King Clark, the well-known basso, sang last week at the graduation exercises of Purdue University at Lafayette, Ind. He made a decided hit, as the following notices plainly show:

Frank King Clark, a basso of rare talent, and one of the very best singers ever heard in this city, was next introduced, and sang in a manner such as to please the most careful critic. Mr. Clark's enunciation is well nigh perfect, the words ringing out clear cut as his powerful and resonant voice filled the hall with music.—Morning Journal, June 8, 1899.

Mr. Clark possesses a fine voice, rich and full, and it showed to great advantage in his songs.—Lafayette Daily Call, June 7, 1899.

Frank King Clark, of Chicago, a basso of prominence and one of the best singers ever heard in Lafayette, sang in matchless style. Mr. Clark has the reputation of being one of the best singers in the West. His voice is a clear, powerful, resonant bass, full of music and sympathy, of great range and evenness in tone. His songs made a decided impression, and he was applauded to the echo. Mr. Clark can feel assured that he has won favor from Lafayette's severest critics.—Lafayette Daily Courier, June 7, 1899.

The concert at the new Catholic church in Terre Haute, under the direction of J. H. Kowalski, was a pronounced success. The leading people of the city were in attendance, the audience numbering over 1,000. A somewhat peculiar departure from church observances was found in the persistent encoring of the numbers, Harrison Wild, who took the principal part of the program and dedicated, being obliged to play encores to several of his selections. The reports as to the concert tell of the excellent singing of Mr. Kowalski's Garden City Quartet and of the capital work done by his pupils in Terre Haute.

The following is the program as played by Harrison M. Wild:

Pastorale Sonata, op. 88.....Rheinberger
Allegretto.....Volkmann
D minor Toccata and Fugue.....Bach
An Autumn Sketch.....Brewer
In Paradisum.....Dubois
Fannhäuser March.....Wagner
Offertoire, op. 8.....Batiste
Funeral March and Seraphic Chant.....Guilmant
Cantilene Nuptial.....Dubois
Andantino.....Lelleare
March and Chorus.....Frederic Grant Gleason

Sailing from New York June 24, on the Umbria, is Charles W. Clark, who is bound for London and Bayreuth. May his trip be a pleasant one and the combination of holiday and business meditated by him prove as happy and profitable as the popular Chicago singer assuredly deserves! What a phenomenal success his late career

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here has been! It was at Mark Hambourg's house in London, at a reception in honor of Leschetizky, that Mr. Clark made one of his greatest successes. He was one of the two artists to give the program, and before leaving the house was offered an engagement with the Carl Rosa Opera Company. In the declining and the subsequent return to Chicago he certainly would seem to have chosen the better part, for by his sound work, his exceptional musicianship and high vocal gifts he has become the recognized baritone of the West, and has taken his position among the few really great baritones of America.

A native of Ohio, he has been connected with the musical life of this city since 1888. In oratorio and in concert work he steadily and energetically labored until his present power was gained, and within a few months he was solicited and advised by Edouard de Reszke to enter grand opera. What the king of baritones advised, Mr. Grau, of the Metropolitan Opera House, supplemented, offering Mr. Clark several important roles to be sung, not only in this country but in England. His numerous engagements throughout the country and his large class of students forced him to decline, but the engagement, it is said, is still open for him should his mind change. Since the death of Dr. Swing Mr. Clark has been soloist of the Central Church, with the exception of the time he spent in London studying with Georg Henschel and in the important engagements that teachers' estimation of his voice and ability procured for him. Following Mr. Clark's London debut, February 18, 1897, in a Wagner concert, of which Mr. Henschel was the conductor, he sang in many concerts in London and over England for the leading organizations of the country. When two seasons ago he returned to America he was immediately given two engagements with the Handel and Haydn Society, of Boston, and has since been in request by the foremost societies of the United States. While his success has been most pronounced as season follows season, his voice and power seem to broaden and strengthen. First and foremost he is a worker, and there is no American singer to-day before the public whose career is watched with greater interest.

Among callers at THE MUSICAL COURIER office this week was Constance Locke Valisi. I was glad to welcome the gifted accompanist once more, as since Christmas she has been seriously ill with double pneumonia and typhoid, and is only now convalescing. During the summer months she will make her home in St. Paul, where friends have formed a class for her, and will return to Chicago September 1 and take a studio, probably in the Fine Arts Building. Mrs. Valisi was unfortunately obliged to relinquish the tour of twenty concerts which had been arranged for her with a concert company, owing to the distressing circumstances just mentioned. There should be many engagements awaiting her next season, as for years she has been one of the best accompanists in the West and one whom artists are always glad to recommend. Mr. Hattstaedt, of the American Conservatory, and F. W. Root speak in specially high terms of Mrs. Valisi's work.

FLORENCE FRENCH.

Arkansas M. T. A.

The State music festival and meeting of the Arkansas Music Teachers' Association closed at Little Rock, with a concert. It is expected that the State music festival will be made a permanent annual event. The following officers were elected: Louis Cohen, Little Rock, president; W. D. C. Botehr, Fort Smith; Mrs. W. H. Gibson, DeWitt; G. W. Skidmore, Little Rock; M. E. Whitehead, Stuttgart, vice-presidents; F. D. Baars, Arkadelphia, corresponding secretary and treasurer; Miss Flora Moore, Arkadelphia, recording secretary; executive committee, Louis Cohen, Miss H. Cowpland, Mrs. B. Harnwell, J. J. Keller, F. Armellini, F. D. Baars and Miss Flora Moore.

On the Voice.

By MADAME E. BACQUER GALLOWAY.

WONDERFUL and interesting to watch the progress of those who are studying voice culture in the Italian school! The paths of each are in a way different, for, as no voice has ever repeated itself, it would be impossible to use the exercises in the same manner for all. The method is arranged to fit the voice, not the voice the method, and, strange as it may seem, each singer will have some fault which will be found in no other voice; hence, the necessity of studying with that school which best understands the various ways of overcoming all difficulties, and will develop carefully the most musical tone of the student.

Our greatest singers, by working slowly but surely in the Italian schools, have become famous, and unless some unforeseen difficulty arises, the purity of their tone will only end with life, because, they know how to sing, do not become tired, and can use the voice with as little effort and labor as others might have in merely breathing. In the largest chorus of uncultivated voices can be heard the pupil of this school. Not because they scream without soul and breath, but because of the perfect sweetness and purity of tone. The voice in its natural state is almost always rough—not at all flexible—of unequal scale and limited compass. It requires many pleasures sacrificed, and great strength of character to overcome all of the difficulties attending cultivation. So much care is to be taken, from the first lesson in breathing, through the laborious work of developing all of the muscles, so that they are subservient to the slightest will of the singer, to the last perfect trill.

The breath is the first step taken, and an all-important one, for with the power of inhaling a vast amount of air and controlling the muscles so that there is freedom in using the amount desired comes a more perfect work. Where is the beauty of an uneven sostenuto, crescendo, diminuendo? This cannot be done without breath. Tremolo is often caused by lack of power in that direction, although more often by an imperfect ear, for what singer with a soul for music could produce such discordant sounds.

Tone is the next step taken. There have been greater voices built from two or three sweet and perfect notes of little strength than was ever known of heavier timbre; because music, the article most needed, is in the former, while in heavier voices can be found volume. This can be developed, while a musical tone is a gift. The coloring of these tones, for each voice has its individual color, is carried in each note, and systematically developed up and down the scale from the lowest or darkest to the highest or lightest note a singer can use. The voice is never used beyond the notes that can be given with the most perfect ease. If the vocal chords are strained in the slightest degree in either direction, it will soon wear out, as all voices have and do in the methods taught by modern teachers.

The Italian method treats of placing each tone one by one, and with this work the student must learn to listen to his or her own voice as though it were another person singing, by this means developing the ear so that they are capable of detecting imperfect sounds. The work of an entire year is developing the muscles of all of the organs used by a vocalist, so that a scale and exercise can be sung with one quality, even quantity, with every vowel united with every consonant.

Volume has no place during the first months of this work. I have had many, who do not understand, ask why more attention is not given to volume at that period. In the beginning the breath is weak, and until the diaphragm becomes flexible, the chest capable of expanding in a large degree, there is little power to control a large tone. Any attempt to produce volume in any other way is disastrous in the extreme. It takes as much time and patience to develop these muscles as it does those of a

babe when it makes its first attempt to stand. If you will all stop to consider, I think you will realize how much perseverance it took, how many weeks, before mamma could say "All loney, loney," and at the first trial and many that followed loney, loney was a failure.

It is not an easy task to place the body in correct position, command the breath, control the glottis, use the proper resonant cavities, let the chin relax and use the vowel that best serves to bring forth the correct quality of tone. There are many trees, plants of all descriptions, that are crooked because of no care. All things grow, develop, and those are most perfect that are trained properly in the beginning.

The student is taught to throw the voice so that however small the sound it will reach to the most distant ear. That is controlled, as is everything else, by the diaphragm. A straight, clear cut, musical sound, soft or loud, requires power, but not exertion, and it is to a thorough student no more trouble to throw it to the most distant point than it is to use an ordinary speaking voice. One often hears the remark, "That voice broke in trying to reach a high note." A voice was never known to break when properly developed. Any sound can be thrown as easily as playing ball. I often say to my pupils, "play ball, play ball," and they well know what that means. They instantly relax and are able to throw from the lowest to the highest note with no exertion, with no idea of poor attack. They are taught to understand what power they possess in perfect repose and give their exercises and songs as easily as they speak.

Volume is of slow growth. It is so easy to ruin the voice. The least exertion affects the quality, and, careful as a physician watches the most serious case, does a thorough, conscientious teacher watch the pupil. How many there are who possess a voice of wonderful sweetness, but live on and on and never know of the blessing! A locked up voice is not an uncommon thing, and as it is one of the greatest of God's gifts, should be sought for. All have the vocal cords, glottis, larynx, resonance cavities and diaphragm. True, the vibrations of the cords are more musical with some than others, but a singing voice can be built with the Italian method in any throat that has a speaking voice, unless there is no ear for correct tone. In many cases an imperfect ear is developed. But, unless the voice is exceptionally fine, I would hesitate to make the trial. At the best, trials in voice culture are heavy to bear. However, if the student lets nothing obstruct the way, be the path hard as it may, the reward is worth striving after.

Heaven is not reached by a single bound;
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And mount to its summit round by round.

The artistic side of the Italian school is of the highest order. There is no surface work done here. They reach to the depths of the soul and make each pupil understand that one requisite of an artist's nature is to abstract themselves completely from their surroundings—the ability to forget all else but the theme and to pour forth all of the strength of their being in song. It is that power and intensity that will reveal depths in their own hearts of which they have never dreamed. They require emotion to bring out their best powers, and there must be no thought or fear of a false tone or lack of breath. Those fears are long since forgotten. The artist's whole soul is aroused and song comes with the ideas. Sometimes it is the wail of a lost soul that the harmony suggests, sometimes that of dear, beautiful spring time, universal love, thanksgiving. All of the intense longings of our hearts; the satisfaction of life and our faith in God. Mankind is beautified, elevated and made glad. In all troubles that come to us, whatever the agony we may pass through, to those who love music comes some melody that lingers in your soul and fills your lives and hearts, and you are comforted.

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CINCINNATI, JUNE 10, 1899.

THIS is the season of graduation exercises and college commencements. Among the most enjoyable of these were the closing recitals given by the pupils of Signorina Tecla Vigna. The graduates were: Miss Irmegard Bicker, Miss Tilda Duncan, Miss Martha M. Henry, Miss Jeanie l'Hommedieu, Miss Selma Samelson and Miss Antoinette Werner.

The last two programs were as follows:

Trio, from *Matrimonio Segreto*.....Cimarosa
Misses Jeanie l'Hommedieu, Irmegard Bicker and Antoinette Werner.
Blind Woman's Song, from *Gioconda*.....Ponchielli
Miss Rose Jobson.
Softly Sighing, from *Freischütz*.....Weber
Miss Tilda Duncan.
Ah! quel giorno, from *Semiramide*.....Rossini
Miss Antoinette Werner.
Madre pietosa vergine, from *La Forza del Destino*.....Verdi
(Organ obligato by Mrs. Lillian A. Rixford.)
Miss Martha M. Henry.
C'era una volta un principe, from *El Guarany*.....Gomes
Miss Ida Wetterer.
Bel Raggio, from *Semiramide*.....Rossini
Miss Irmegard Bicker.
More Regal in His Low Estate, from *Queen of Sheba*.....Gounod
Miss Selma Samelson.
O Love, Thy Help, from *Samson and Delilah*.....Saint Saëns
Miss Lulu Albert.
Jewel Song, from *Faust*.....Gounod
Miss Jeanie l'Hommedieu.
Ocean, Thou Mighty Monster, from *Oberon*.....Weber
Mrs. Hugh Squair.
Duet, from *Gioconda*.....Ponchielli
Miss Selma Samelson and Miss Martha M. Henry.

Duet, Open, O Love, Thy Pinions.....Palicott
Miss Ida Wetterer and George Bagby.
Thou Art My All.....Bradsky
Heart's Delight.....Gilchrist
Miss Dina Huneke.
Darkness and Light.....Tirindelli
I Love, and the World Is Mine.....Johns
George Ragby.
Pearls of Gold.....Thomé
Blue Eyes of Spring.....Kies
Miss Gertrude Frieberg.
Death of Jeanne d'Arc.....Bemberg
Mrs. Lena M. Smith.
O mio Fernando, from *La Favorita*.....Donizetti
Miss Anna Peters.
Flower Song, from *Faust*.....Gounod
Butterfly Song.....Gounod
Miss Agnes Hart.
Elegie.....Massenet
Greeting to the Woods.....Reinecke
Spring Flowers.....Reinecke
Spring.....Weil
Miss Dorothy Dasch.
Violin obligato by George Dasch.
Loreley.....Liszt
Miss Mabel Frieberg.
Elsa's Dream.....Wagner
Miss Olga Herrmann.
Concert Aria.....Mendelssohn
Mrs. George Belden.

It would be useless to speak in detail of the students' work. It showed throughout an excellent training and correct method. Miss Vigna possesses the faculty of drawing out all the latent powers of the voice and developing them to their fullest extent without injuring or impairing the vocal organ.

Frank Van der Stucken returned to the College of Music in the midst of his vacation and will conduct the choral and orchestral concerts for the coming national convention of music teachers in Cincinnati. President Arnold

J. Gantvoort and the program committee announces the following official program:

WEDNESDAY EVENING, JUNE 21.

Symphony, *Sinram*.....Templeton Strong
Cincinnati Symphony Orchestra.
Ballad for baritone and orchestra, *Lochinvar*.....G. W. Chadwick
Oscar Ehrhott, Cincinnati.
Fantaisie for piano and orchestra.....Howard Brockway
Fantaisie for violin and orchestra.....Von Kunits
Luigi von Kunits, Pittsburg.
American Dance.....Bruno Oscar Klein
Cincinnati Symphony Orchestra.

THURSDAY EVENING, JUNE 22.

Symphonic Prologue, William Ratcliff.....Van der Stucken
Cincinnati Symphony Orchestra.
Concerto for piano and orchestra.....Henry Holden Huss
Henry Holden Huss, of New York.
Aria, *Yveva's Song*, from the opera *Montezuma*.....F. G. Gleason
Adelaide Kalkman, of St. Louis.
Overture, *As You Like It*.....Charles Davis Carter
Cincinnati Symphony Orchestra.

FRIDAY EVENING, JUNE 23.

Prelude, *Oedipus*.....John K. Paine
Cincinnati Symphony Orchestra.
Prologue of *The Golden Legend*.....Dudley Buck
The Polyhymnia Society, assisted by W. Y. Griffith, of Cincinnati.
Concerto for violoncello and orchestra.....Victor Herbert
Lino Mattioli, of Cincinnati.
Elegy for chorus, soloists and orchestra.....A. Gorno
Finale, *Hora Novissima*.....H. W. Parker
The Polyhymnia Society, assisted by Mrs. Mamie Hissem-
DeMoss, soprano; Mrs. Ida Smith-Lemmon, contralto;
William A. Lemmon, tenor; Alfred F. Maish, bass.
Symphonic Scherzo.....Johann Beck
Cincinnati Symphony Orchestra.
Festival March, *The Star Spangled Banner*.....Hugo Kaun
Chorus, audience and orchestra.

The purpose of the program committee has been from the first to make the Cincinnati convention something more than a mere gathering of music teachers for the purpose of interchanging views. Of course this feature will be retained, but in addition to this it is hoped that the convention of 1899 will commemorate in a dignified way the progress of musical art in America. With this end in view the services of the Cincinnati Symphony Orchestra and a well equipped chorus have been enlisted.

According to a statement made by the committee, "the evening concerts will be entirely orchestral and choral, though a number of more important compositions for solo instruments with orchestral accompaniments will be given. All the concerts will be open to the general public for a nominal price of admission, to the end that everyone who has any interest in the progress of American music may have an opportunity to hear the best works of American composers creditably performed. Coming, as this convention does, immediately before the Saengerfest, Cincinnati is in a position to bring forward during the last two weeks in June two interesting factors in the musical development of the country, the work accomplished by American composers and musicians and the work of those who have preserved the traditions of German song in this country. The music teachers' convention will be free from the suspicion of clique influence or of dilettanteism, elements that have often stood in the way of real accomplishment of the national gatherings of music teachers."

Saengerfest Hall will be ready in a few days and will be formally dedicated on Sunday, June 18. The cost of the structure will be in the neighborhood of \$40,000, and it will be absolutely safe.

The graduation and commencement exercises of the College of Music are on the tapis, the first two concerts having been given this week, on Friday and Saturday.

Following are the students awarded diplomas and certificates:

DIPLOMAS.

Miss Gwendolyn Elizabeth Clark, Cold Springs, Ky., piano.
Miss Helen M. Corbin, New Harmony, Ind., piano.
Miss Edna Webb Durham, Newtown, Ohio, elocution.
Miss Lucy M. Lambdin, Cincinnati, Ohio, elocution.
Miss Grace Monteith, Cincinnati, Ohio, organ.
Miss Florence Louise Over, Springfield, Ohio, elocution.
George Smith, Louisville, Ky., violin.
Miss Savella R. TouVelle, Celina, Ohio, elocution.
Miss Adele H. Westfield, Cincinnati, Ohio, piano.

CERTIFICATES.

George Baer, Cincinnati, Ohio, voice.
S. William Brady, Cincinnati, Ohio, voice.
Alfred A. Butler, Middletown, Ohio, organ.
Miss Jane Lowry Curran, Lexington, Ky., organ.
Miss Gertrude Beryl Dalton, Dayton, Ohio, piano.
Miss Ida Ewing, Cincinnati, Ohio, public school music.
Miss Cornelia N. Grahm, South Charleston, Ohio, voice.
Miss A. Gertrude Harger, Wausau, Wis., public school music.
Miss Olive Kiler, Indianapolis, Ind., violin.
Chauncy J. King, Orville, Ohio, public school music.
Mrs. Emily E. Little, Louisville, Ky., public school music.
Miss Susanna Mann, Mt. Vernon, Ind., piano.
Charles L. Neth, Covington, Ohio, public school music.
Miss Jerree A. Pollard, Carthage, Ohio, piano.
Willis A. Reck, Covington, Ohio, public school music.
John J. Reeder, Fredericksburg, Ohio, public school music.
Miss Julia Richert, Madison, Ind., public school music.
Miss Effie May Steward, West Union, Ohio, public school music.
Miss Ruth E. Wolf, Wheeling, W. Va., piano.
Miss Laura Wulber, Lawrenceburg, Ind., elocution.
The annual series of students' concerts closing the academic year at the Conservatory of Music began at the Scottish Rite Hall on Thursday evening, June 8.

The programs are as follows:

FIRST CONCERT.

Thursday evening, June 8.

Vocalists—Pupils of Miss Clara Baur.
Pianists—Pupils of Theodor Bohlmann.
Violinists—Pupils of Pier Adolfo Tirindelli.
Elocutionist—Pupil of Miss Lily Hollingshead James.
First Concerto, C major, op. 15.....Beethoven
First movement—Cadenza by Ignaz Moscheles.
(Orchestral part on second piano.)
Miss Louise von Lahr.
Song, *Angel's Serenade*.....Braga
(With violin obligato.)
Miss Helen Voiers.
Third Concerto, C minor, op. 37.....Beethoven
First movement—Cadenza by Franz List.
(Orchestral part on second piano.)
Miss Lillian Lawhead.
Concerto for Violin, D major, op. 61.....Beethoven
First movement—Cadenza by Leonard.
LeRoy McMakin.
Reading, *Rhyme of the Duchess May*.....Elizabeth Barrett Browning
Miss Hortense Holzman.
Valse, E minor.....Chopin
Miss Ida Lichtenstader.
Songs—
Ave Maria.....Schubert
Hark, Hark, the Lark.....Schubert
Miss Ada Ruhl.
Second Concerto for Violin, D minor.....Bruch
Miss Nora K. Schoemer.
Concertstück, G minor, op. 31.....Reinecke
(Orchestral part on second piano.)
Miss Julia Moch.

SECOND CONCERT.

Friday evening, June 9.

Vocalists—Pupils of Miss Clara Baur.
Pianists—Pupils of Theodor Bohlmann.
Violinists—Pupils of Pier Adolfo Tirindelli.
Concerto, A major, No. 23 of Breitkopf & Haertel's edition.....Mozart
First movement—Cadenza by Carl Reinecke.
(Orchestral part on second piano.)
Miss Daisy Seiler.
The Spirit's Song.....Haydn
Miss Hortense Holzman.
Impromptu, on a theme from Schumann's *Manfred*, op. 66, A major.....Reinecke
(For two pianos.)
Miss Louise van Lahr.
Violin solo, *Andante and Rondo*.....Wieniawski
Miss Josie Thrall.
Selected Studies.....Cramer
(Second piano part by Adolph Henselt.)
Miss Ida Lichtenstader.
Song, *With Thee*.....D'Hardelot
Miss Mary Fleming Williams.
First Concerto, G minor, op. 25.....Mendelssohn
(Orchestral part on second piano.)
Leo Paalz.
Violin solo, *Fantasia Appassionata*.....Vieuxtemps
Miss Cora Mae Henry.

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Etude, op. 25, No. 2, F minor.....Chopin
Caprice Espagnol, op. 37, A minor.....Moszkowski
Marcuss Haas.

THIRD CONCERT.

Saturday evening, June 10.

Pupils of Miss Clara Baur, Miss Francis Moses, Miss Susan Monarch, Miss Caroline Evans, Miss Ethelyn Canfil, Miss Helen May Curtis, Mrs. Laura Womack, Hugo Sederberg and Louis Schwebel.
Rondo Mignon, op. 47.....Mohr
(For eight hands.)
The Misses Alpha Hatley, Helen Handley, Bessie Handmann and Miss Evans.
Songs—
The Merry, Merry Lark.....Nevin
Oh, for a Day of Spring.....Andrews
Miss Carrie C. Rieder.
Three Etudes, op. 65.....Loerschhorn
Andante Cantabile. Allegretto Con Moto. Allegretto.
Miss Eva Rockwood.
Songs—
Dear, When I Gaze.....Rogers
Were I a Bird of Air.....F. Hiller
Miss Adelaide Walsh.
Rondo Brillante.....Mohr
(With second piano accompaniment.)
Miss Mary Pallas Green.
Songs—
My Flower.....Tirindelli
Come to Me.....Bemberg
Miss Eva Ashford Downey.
Valse Impromptu, G major.....Raff
Miss Katherine Kattenhorn.
Impromptu, op. 113.....Merkel
Miss Alice Langdon.
Recitation, Paul Revere's Ride.....Longfellow
Miss Emily Wickersham.
Frühlingshauch.....Bendel
Second Gavotte, op. 81, G major.....Godard
Miss Della C. Eppinger.
Five Etudes (from op. 32).....Bertini
(With second piano by Henselt.)
* Miss Bella Bowman.
Sonatine, D major (first movement).....Clementi
(With second piano accompaniment.)
Master Ward Franklin.
Recitation, The Legend of Bregenz.....Proctor
Miss Edna Moorman.
Le Ruisseau.....Pacher
Miss Mayme Campbell.
Violin solo, Russian Airs.....Wieniawski
Miss Nora K. Schoemer.
Sonata, B flat, No. 2.....Clementi
(With second piano accompaniment.)
Mrs. D. J. Lyons and Miss Evans.
Song, A Dream.....Bohm
Mrs. Robert Parks.
Gigue Bretonne.....Bachmann
Miss Emma Clark.
Song, Die beiden Grenadiere.....Schumann
Urban Leo Alkire.
Guirlandes.....Godard
En Valsant.....Godard
Miss Carrie E. Willson.

FOURTH CONCERT.

Tuesday evening, June 13.

Pupils of Miss Clara Baur, Miss Frances Moses, Mrs. Iva Kennedy Wickersham, Miss Frances Shuford, Miss Susan Monarch, Miss Caroline Evans, Miss Helen May Curtis, Mrs. Laura Womack, Pier Adolfo Tirindelli, Hugo Sederberg and Louis Schwebel.
Messengers of Spring.....Spindler
Miss Bessie Franklin.
Danse Pastorale.....Chaminade
Miss Meta Bairnsfather.
Songs—
Farewell.....R. Franz
The Alpine Rose.....Sieber
Miss Mary Pallas Green.
Valse.....Duvernoy
Mazurka.....Duvernoy
Miss Dorothy Brenner.
Lose Blatter, op. 147, No. 2.....Koelling
Miss Virgie Hughes.

Concerto, D minor (first movement).....Mozart
Cadenza by Hummel.
(Orchestral part on second piano.)
Miss Clara Oehler.
Song, For All Eternity.....Mascheroni
(With violin obligato.)
Miss Rosa Webb.

Souvenir.....N. von Wilm
The Brooklet.....Kirchner
Miss Selma M. Benjamin.
Spring Song, op. 33.....Liebling
Scherzo, op. 16.....Mendelssohn
Miss Edna Witham.
Air a la Bourree.....Händel-Brocce
Miss Eva Ashford Downey.
Recitation, Bernardo Del Carpio.....Hemans
Miss Edith Coppock.
Manon, op. 75, No. 6.....Raff
Sonate Facile (first movement).....Mozart
(With second accompaniment by Grieg.)
Master Ralph O'Kane.
En Courant, op. 53, No. 1.....Godard
Miss Hilda Marks.
Song, The Throstle.....Maude Valerie White
Miss Haidee Hock.
Gnomesreigen.....Saroni
Miss Emily Wickersham.
Song, Leave Me Not.....Mattei
Miss Ida Ruth Bolton.
Suite.....Ole Olsen
Mazurka. Serenade. Caprice.
Miss Wanda Baur.
Violin solo, La Folia.....Corelli
Cadenza by Leonard.
Miss Cora Mae Henry.
Caprice Valse, op. 76.....Saint-Saëns
(With second piano accompaniment.)
Miss Bessie Conklin.

Concerto, C major, No. 19.....Mozart
First movement—Cadenza by Hummel.
(Orchestral part on second piano.)
Alphonse Fischer.

FIFTH CONCERT.

Wednesday evening, June 14.

Vocalists—Pupils of Miss Clara Baur.
Pianists—Pupils of Frederic Shailer Evans.
Violinists—Pupils of Jacob Bloom and Pier Adolfo Tirindelli.
Trio, G major, for piano, violin and violoncello.....Haydn
Miss Elsie Wehl, Miss Cora Mae Henry and A. Denghausen.
Piano solo, In Maytime.....Merkel
Miss Edna Goldman.
Piano solo, Sonata, F major (first movement).....Mozart
Miss Elsa Bloom.
Piano solo, Au Rouet, op. 85.....Godard
Miss Beulah Vann.
Vulcan's Song, Philemon and Baucis.....Gounod
Urban Leo Alkire.
Concerto, D minor (first movement).....Mozart
Cadenza by Reinecke.
(Orchestral part on second piano.)
Mrs. Laura Womack.
Concerto, op. 11, C major.....Von Weber
(Orchestral part on second piano.)
Miss Hannah Hyman.
Song, The Violet.....Mozart
Mrs. Oscar Rogers Taylor.
Serenade and Allegro Gioioso, op. 43.....Mendelssohn
(Orchestral part on second piano.)
Miss Edna Strubbe.
Concerto for violin, A minor.....Accolay
Miss Ruth Scarlett.
Piano solos, The Eagle.....MacDowell
Improvisation, op. 46.....MacDowell
Polonaise, op. 46.....MacDowell
Sigmund A. Klein.
Concerto, op. 183, C minor (first movement).....Raff
(Orchestral part on second piano.)
Miss Kathryn Underwood.

SIXTH CONCERT.

Thursday evening, June 15.

Vocalists—Pupils of Miss Clara Baur.
Pianists—Pupils of Frederic Shailer Evans.
Violinists—Pupils of Pier Adolfo Tirindelli.

Sonata for piano and violin, op. 21, D minor.....Gade
Miss Eva Wynne and Miss Nora K. Schoemer.
Concerto, A major (first movement).....Mozart
Cadenza by Reinecke.
(Orchestral part on second piano.)
Miss Elsie Wehl.

Songs—
Thou Art My All.....Bradsky
My Neighbor.....Goring-Thomas
Miss Laura Strubbe.

Piano solo, Valse Brillante, A flat major.....Moszkowski
Miss Helen Watkins.
Trio for two pianos, Hommage a Händel.....Moscheles
Miss Lucy Lowenberg.

Aria of Micaela, Carmen.....Bisot
Miss Mary Fleming Williams.
Concerto, A flat major, first movement.....Field
(Orchestral part on second piano.)
Miss Ruth Scarlett.

Piano solos—
Etude, op. 25, No. 8, D flat major.....Chopin
Prelude from Suite, op. 40.....Grieg
Miss Mabel Willenberg.
Concerto for violin, G minor.....Bruch
Introduction. Adagio. Allegro.
Matthias R. Oliver.

Piano solos—
Impromptu, op. 29, A flat major.....Chopin
Etude, op. 10, No. 7, C major.....Chopin
Miss Kathryn Underwood.
Concerto, op. 21, F minor.....Chopin
(Orchestral part on second piano.)
Miss Eva Wynne.

SEVENTH CONCERT.

Friday evening, June 16.

Vocalists—Pupils of Miss Clara Baur and Miss Frances Moses.
Pianists—Pupils of George Krueger.
Violinist—Pupil of Pier Adolfo Tirindelli.
Concerto, B flat major (first movement).....Mozart
Cadenza by A. Mertke.
(Orchestral part on second piano.)
Miss Julia Anderson.
Arioso, Thou Great, Mighty Sea.....Delibes
Miss Haidee Hock.
Concerto, C major, op. 15 (first movement).....Beethoven
Cadenza by Beethoven.
(Orchestral part on second piano.)
Miss Bertha Capito.
Aria, My Heart at Thy Sweet Voice, Samson and Delilah.....Saint-Saëns
Miss Ida Ruth Bolton.
Piano solo, Bolero, op. 19.....Chopin
Miss Alice Murray.
Concerto, A minor.....De Beriot
Miss Daisy Siller.
Songs—
The Pinks in My Garden.....Pressel
Caro mio ben.....Giordani
To Love, to Suffer.....Tirindelli
Mrs. Susan Nutt Roberts.
Concerto, op. 25, G minor.....Mendelssohn
(Orchestral part on second piano.)
Miss Esther Elizabeth Daniels.
Aria, Traviata.....Verdi
Mrs. Oscar Rogers Taylor.
Piano solo, Ballade, op. 47.....Chopin
Miss Ida B. Ulmer.

The closing concerts of the Auditorium School of Music have also begun and will be continued next week.

JUNE, 17, 1899.

The graduation and commencement exercises of the College of Music and of the Conservatory of Music were closed during the present week. The weather was on an average delightfully cool, and this was an inducement for a great number of the friends of the students to be in attendance.

At the College of Music additional zest was imparted to the events by the presence of Mr. Van der Stucken, dean of the faculty, who returned from his vacation abroad to attend the convention of the Music Teachers' National Association, which will hold its sessions in this city next week. Mr. Van der Stucken since his return has been a

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very busy man, and he devoted himself very energetically and enthusiastically to the task of preparing the college chorus and orchestra for the commencement exercises. He also prepared the Symphony Orchestra and a large chorus for the music teachers' programs. The value of Mr. Van der Stucken's presence at the closing exercises of the College of Music made itself distinctly felt. There seemed to be new life and fresh impetus to everything that was done. The pupils felt that there was a head to the institution for whom they had respect, in whom they placed confidence, and in whose approbation they might consider themselves well rewarded.

The programs in full for the graduation and commencement exercises were as follows:

FIRST CONCERT.

Organ, Fanfare.....	Lemmens
Voice, duet, Betrothed.....	Miss Alma Roberta Sterling.
Organ, Vox Angelica et Adoration.....	Miss Cornelia N. Grahm and H. B. Taafe.
Organ, Toccata in E flat.....	Miss Florence Pullinger.
Voice, aria, He Is Kind, from Herodiade.....	Miss Jane L. Curran.
Organ, Marche Pontificale.....	Miss Clara D. Bracher.
Organ, Allegro Symphonique.....	Miss Margaret Berberich.
Voice, duet, In Woodland Dell.....	Miss Isabella F. Birney.
Organ—	
• Fugue in G major.....	Chaminade
Allegro Pomposo, from Sonata in D minor.....	Miss Cornelia N. Grahm and H. B. Taafe.
Voice—	
Trio, On Thee Each Living Soul, from Creation.....	West
Miss Cornelia N. Grahm, H. B. Taafe and Howard S. Barnett.	Alfred A. Butler.
Organ—	
The Seraph's Strain.....	Haydn
Toccata from Fifth Organ Symphony.....	Miss Grace Monteith.

SECOND CONCERT.

First movement from Concerto in A major.....	Mozart
(With second piano accompaniment.)	
Aria, Vision Fair, from Herodiade.....	Miss Clara Rider.
Three movements from Nocturnes, op. 23, for piano, violin and 'cello.....	Massenet
Nocturne in G major.....	Walter B. Ball.
Prelude, Holberg Suite.....	Gade
Aria from Samson and Delilah.....	Miss Pearl Schoonover, George Smith and Charles K. Sayre.
Impromptu for two pianos, Schumann's Manfred.....	Field
Aria, Angels Ever Bright and Fair.....	Miss Jerree A. Pollard.
Two movements from Suite in E flat major.....	Grieg
(With second piano accompaniment.)	
Sonata in F major, op. 8, for piano and violin.....	Saint-Saëns
Aria, from Robert le Diable.....	Miss Hattie Brady.
Serenade, Allegro Giocoso.....	Reinecke
(With second piano accompaniment.)	Miss Miriam Plaut (first piano).
Faith in Spring.....	Händel
The Hidalgo.....	Miss Stella Zimmerman.
Adagio and Finale from Concerto in G minor.....	Rheinhold
Duet from Stabat Mater.....	Raymond Loder.
Song Without Words.....	
Waltz in E major.....	
Trio from A night in Grenada.....	
Scherzo from Concerto in C minor.....	
(With second piano accompaniment.)	

THIRD CONCERT.

Sonata in F major, op. 8, for piano and violin.....	Grieg
Aria, from Robert le Diable.....	Miss Helen M. Corbin and Mrs. Gisella Weber.
Serenade, Allegro Giocoso.....	Meyerbeer
(With second piano accompaniment.)	Miss Katherine Klarer.
Faith in Spring.....	Mendelssohn
The Hidalgo.....	Miss Retta Shroder.
Adagio and Finale from Concerto in G minor.....	Schubert
Duet from Stabat Mater.....	Schumann
Song Without Words.....	George Baer.
Waltz in E major.....	George Smith.
Trio from A night in Grenada.....	Rossini
Scherzo from Concerto in C minor.....	Miss Katherine Klarer and Miss Marie Parrish.
(With second piano accompaniment.)	Mendelssohn
Trio from A night in Grenada.....	Mozzkowski
Scherzo from Concerto in C minor.....	Miss Mary Fromeyer.
(With second piano accompaniment.)	
Trio from A night in Grenada.....	Kreutzer
Scherzo from Concerto in C minor.....	Miss Cornelia N. Grahm, H. B. Taafe, Howard S. Barnett.
(With second piano accompaniment.)	Pierne
Trio from A night in Grenada.....	Miss Genevieve Seymour Lincoln.

FOURTH CONCERT.

First movement from Concerto in C major, for three pianos.....	Bach
Miss Gertrude Dalton, Miss Emma Beiser, Adolph Staderman.	

Aria from Herodiade.....	Massenet
Miss Marie Parrish.	
Aria, Regnava nel Silenzio, from Lucia di Lammermoor.....	Donizetti
Miss Clara Williams.	
First movement from Concerto in C minor.....	Raff
(With second piano accompaniment.)	
Aria, It is Enough, from Elijah.....	Mendelssohn
Howard S. Barnett.	
Fantaisie, Romeo and Juliet.....	Gounod-Alard
Miss Bertha N. Roth.	
Aria, With Verdure Clad, from The Creation.....	Haydn
Miss Cornelia N. Grahm.	
Concertstück.....	Chaminade
(With second piano accompaniment.)	
Miss Gwendolyn Clark.	
Quartet from Rigoletto.....	Verdi
Miss Katherine Klara, Miss Marie Parrish, William A. Curl, S. William Brady.	

COMMENCEMENT EXERCISES.

Organ, Marche Triomphale.....	Tombelle
Miss Grace Monteith.	
Invocation—	
Rev. J. Knox Montgomery.	
Address, Music as a Moral Factor in the Life of Man.	
Rev. Charles F. Goss.	
Orchestra, Symphony in G major, No. 27.....	Mozart
(First movement, Allegro.)	
Chorus—	
Rest Thee on This Mossy Pillow.....	Smart
The Smiling Dawn, from Jephtha.....	Händel
Piano—	
Romanza from Concerto in E minor.....	Chopin
Scherzo Caprice.....	Pierne
Miss Helen M. Corbin.	
Voice, aria from Sicilian Vespers.....	Verdi
S. William Brady.	
Orchestra—	
Liebesliedchen.....	Taubert
Bourree from Suite in B minor.....	Bach
Voice, aria from Dolores.....	Manzocchi
Miss Agnes Cain.	
Violoncello, Andante from Concerto in A minor.....	Davidoff
Charles K. Sayre.	
Violin, Obertass (Mazurka).....	Wieniawski
George Smith.	
Chorus—	
He in Tears That Soweth.....	Hiller
On the Manzanares.....	Jensen
Presentation of Diplomas, Certificates and Springer Gold Medals.	
Chorus, The Heavens Are Telling.....	Beethoven
Benediction—	
Rev. J. Knox Montgomery.	

At the first concert only pupils of Prof. W. S. Sterling, assistant dean of the faculty, appeared, both vocal and organ. The evidence of Mr. Sterling's ability and assiduity as a teacher was found in all of them. His knowledge of the organ is thorough and comprehensive, and he has, no doubt, the faculty of communicating it to his pupils. It would be a too lengthy task to go over in detail the work of his pupils. Special mention is deserved by Alfred A. Butler. His playing of the Fugue in G major by Bach was discerning. He has acquired a technic of fine proportions and his use of the pedal is discerning and self-asserting. Miss Grace Monteith is developing into an organist of grasp and power. Among the vocal pupils Miss Clara D. Bracher has a promising mezzo voice of some dramatic quality. She sang "He Is Kind," from Massenet's "Herodiade."

At the second concert there appeared a piano pupil of Ernest W. Hale—Miss Clara Rider—who played the first movement from the Mozart Concerto, A major, with taste, discernment and a good deal of intelligence.

The remaining piano pupils were those of Romeo Gorno, and well may he be proud of them in the results which they showed. Of all the teachers at the college no one has done harder work or done it more faithfully and enthusiastically during the past year than Mr. Gorno. He has imparted much of his enthusiasm to his pupils. Their playing breathed a genuine musical spirit—not merely the atmosphere of pedagogical training. Raymond Loder, one of his best pupils, played the two movements from Rheinhold's Suite in a highly creditable manner.

The voice pupils were those of Signor Lino Mattioli. And right here it is well to say that Mr. Mattioli has more than sustained himself in his widespread reputation as a vocal teacher during the past year. His methods are

such as to lead the voice into gentle and easy paths, not injuring the vocal organs, but gradually cultivating them to their fullest development. Such a thing as forcing the voice is never found with the pupils of Mr. Mattioli. They all sing with naturalness and ease.

Miss Hattie Brady showed the possibilities of a dramatic voice in the aria from "Samson and Delilah." Miss Estella Zimmerman has a soprano which she sustains well and which is true to the pitch.

At the Monday evening concert there appeared piano pupils of Albino Gorno, and voice pupils of Mr. Mattioli and Mr. Sterling. Mr. Albino Gorno is at the head of the piano department at the College of Music, and certainly the results of his work as shown in the closing exercises cannot but contribute to its reputation. Mr. Gorno's pupils play in such a finished manner, with a certain polish in the execution, and a delicacy of touch that suggests at once the idea of dispensing with any continued instruction under a European teacher. Mr. Gorno is the embodiment of the American idea that American instruction can be as good as European, and even better.

The matter of the location is, after all, only an accident. It would be difficult to find a better piano instructor in Europe than Mr. Gorno is, and his being at the College of Music in Cincinnati ought to bring hundreds of students here from all parts of the country. Exceptionally matured was the playing of Miss Genevieve Seymour Lincoln. Her intellectual, as well as poetic, side is being developed.

But perhaps the most talented of his pupils is Miss Helen M. Corbin. As a soloist she combines the proper proportion of delicacy and strength, and she seems to have equally well the sense of ensemble playing.

José Marien has achieved an unmistakable success with his violin pupils during the past year. Among his most talented ones are to be classed George Smith and Mrs. Gisella Weber. At the commencement exercises Mr. Smith's playing of "Obertass" (Mazurka), by Wieniawski, was a marvelous piece of execution for one so young. He shared in the ovation equally which was given to him by the audience, as well as Miss Agnes Cain, a pupil of Mr. Mattioli, who sang the aria from "Dolores," by Manzocchi.

At the commencement the Springer medallists were the following: Miss Genevieve Seymour Lincoln, of Cincinnati; Miss Lucy M. Lambdin, of Cincinnati; George Smith, of Louisville (Ky.), and Alfred A. Butler, of Middletown (Ohio). Those who received diplomas with distinction were Miss Helen M. Corbin, of New Harmony (Ind.); Miss Lucy M. Lambdin, of Cincinnati, and George Smith, of Louisville (Ky.). Certificates with distinction were received by S. William Brady, of Cincinnati; Miss Gertrude Beryl Dalton, of Dayton (Ohio), and Charles L. Neth, of Covington (Ohio). Alfred A. Butler, of Middletown (Ohio), received a certificate with great distinction.

Frank Van der Stucken distributed the gold medals, diplomas and certificates.

The Saengerfest Building will be dedicated to-morrow, June 18.

In my next letter I shall speak at length of the closing concerts of the Auditorium School of Music.

J. A. HOMAN.

A Virgil Recital.

A successful recital was given Wednesday afternoon at 3 o'clock by pupils of Claude Maitland Griffith. Recital Hall was decorated, and a large audience was in attendance. Intelligent phrasing and clearness of execution as well as easy repose of manner marked the playing. It was plain to be seen that the pupils had received superior training. The players were Miss Louise Richards, Miss Cora Hulburd, Miss Gwynne Ewell, Miss Helen Conklin and Master Coldwell Conklin. They were assisted by Miss Elizabeth Blarper, a soprano singer, who is a pupil of Oscar Saenger. She possesses an excellent voice which has been thoroughly trained, and sang in a most pleasing manner. She won for herself many admirers among the audience.

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86 GLENN ROAD, ROSEDALE, TORONTO, JUNE 17, 1909.

FREDERICK COWEN, the distinguished English musician, this week visited Canada as the examining representative of the Associated Board of the Royal Academy of Music and Royal Academy of Music of London, England.

Mr. Cowen's stay in Toronto was very limited, a fact which the leading musicians here deplored, for, as a musician and a scholarly gentleman, he was welcome in this city. On Monday evening last a number of Toronto musicians called on him at the Queen's Hotel (where he was staying), with the view of paying their compliments and inviting him to a supper to be given in his honor. But Mr. Cowen was not at home, so the disappointed musicians left their cards.

The Toronto Conservatory String Orchestra, conducted by that talented and progressive artist, Mrs. Drechsler Adamson, gave a concert in the Pavilion on the evening of May 26, when the assisting performers were Miss Margaret Huston, soprano; Mrs. H. M. Blight, accompanist, and Bruce Bradley, tenor. The program included compositions by Beethoven, Mattei, Bach, Saint-Saëns, Volkmann, Svendsen, Rogers, Addison, Franz Blon, Schumann, Gounod and Goring-Thomas, and the event was a credit to Mrs. Adamson. An appreciative audience was present. It is to be hoped that these orchestral concerts will be heard here again next year.

It is rumored that Miss Margaret Huston, the talented young Canadian soprano, may return to Paris before many months have passed, and there continue her vocal studies. Miss Huston unquestionably has a very bright future before her, for she possesses not only a fine voice, but a fine intellect.

Dr. Albert Ham, though an eminent organ instructor, theorist and composer, makes a specialty of training vocalists for the profession. During the past season Dr. Ham has had some very promising vocal pupils at Haver-gal College, Toronto, and also at the Toronto Conservatory of Music. Among these vocalists should be mentioned: Miss B. Smith, mezzo soprano; Miss C. Fitzgerald, soprano; Miss A. Sheppard, mezzo soprano; Oscar Wenbourne, bass, and many others.

Dr. Ham will visit England this summer.

Among the many charming songs in the repertory of

Miss M. G. Patton, contralto, of Toronto, are: "Berceuse," by Chaminade; "Winds in the Trees," by A. Goring-Thomas; "Arcade," by S. W. Studley; "Das Meer Ist Still," Podbertsky, and also "O, Divine Redeemer," Gounod's sacred composition. During the coming season Miss Patton will accept Canadian concert and church engagements.

Piano pupils of Frank S. Welsman gave an interesting and attractive recital in St. George's Hall, Toronto, on the evening of June 13. The following was the program, which was artistically interpreted:

Nocturne in A.....	Field
Au den Fruehling.....	Grieg
Miss Daisy Deyell.	
Nocturne, op. 32, No. 1.....	Chopin
Miss Ella Crompton.	
Vocal, Robert toi que j'aime.....	Meyerbeer
Miss Mottram.	
(Pupil of F. H. Torrington.)	
Sonata, op. 31, No. 1, Allegro Vivace.....	Beethoven
Preludes in G minor and F.....	Chopin
Valse, op. 70, No. 1.....	Chopin
Miss Alice Welsman.	
Violin—	
Andante Tranquillo.....	De Beriot
Allegro Maestoso.....	De Beriot
Miss Winifred Skeath-Smith.	
(Pupil of John Bayley.)	
Sonata, op. 26, Andante con.....	Beethoven
Variazioni.....	Beethoven
Liebstraum, No. 3.....	Liszt
Miss Florence Turner.	
Vocal, I Dream of Thee.....	Trotter
Miss Mottram.	
Polonaise, op. 26, No. 1.....	Chopin
Impromptu, op. 9, No. 4.....	Schubert
Miss Frances Bower.	

At the Mason & Risch waterrooms on the evening of June 1 a number of the most cultured and musical persons in this city assembled to hear a remarkable recital on two instruments, the Pianola and Orchestrelle. The audience were delighted and amazed with the performance, and expressed their pleasure enthusiastically. Mrs. Julie Wyman sang a number of exquisite songs, as only she can sing them.

MAY HAMILTON.

TORONTO CONSERVATORY OF MUSIC NOTES.

Wm. H. Sherwood (pianist), Arthur Beresford (baritone) and Mr. Yunk (violin, of the Yunk String Quartet), will examine respectively in the piano, vocal and violin departments at the Toronto Conservatory of Music next week.

The series of recitals, which Dr. Edward Fisher's pupils have been giving at the conservatory this spring, are indications of his rare ability as a specialist in training pianists for the concert platform. In instructing students how

to teach he continues to meet with gratifying results. Among those whom Dr. Fisher has brought before the public during the present season are: Misses Ada F. Wagstaff, Edith Mitchell, Mabel Hicks and Mabel O'Brien.

Miss Emily Selway and Miss Emily Finlay gave a vocal recital in the Conservatory Hall on Monday evening, June 5, when the large audience present discovered that the vocalists were well taught and promising pupils. The program was representative and interesting, and the ensemble numbers deserving of special mention. Miss Selway and Miss Finlay being pupils of Mrs. Norma Reynolds Reburn, the event serves as a further illustration of her ability as a vocal instructor. Miss Gertrude Hughes (elocutionist), Miss Ada F. Wagstaff (pianist), Miss Louis Fulton (violinist), Donald Herald (accompanist), Paul Hahn (cellist) and Leslie R. Bridgman (organist) were the satisfactory assisting performers.

On Tuesday evening, May 13, Miss Nettie McTaggart, a pupil of J. W. F. Harrison, gave a piano recital in the Conservatory Hall, and a program of merit was performed. Miss McTaggart was assisted by representatives of the vocal and violin departments, and the program included compositions by Chopin, Grieg, Mascagni and Godard.

Rechab Tandy and his pupils gave their closing recital for this season on Monday evening, June 12, when a program from the works of Handel, Mozart, Mendelssohn, Verdi, Tosti and other writers were presented. Special mention should be made of Miss Mabel Thomson, Miss Florence MacPherson, Miss Maud Bryce and E. A. Coulthard, whose work on this occasion was particularly commendable. Mr. Tandy sang a triple number at the close of the program, which made a fitting finale to his series of vocal recitals, throughout which valuable assistance has been rendered by the capable accompanists, Miss Eva Bourne and Donald Herald.

There are several new names to be added to the faculty of the conservatory for next season, and among these are W. J. McNally (piano department) and T. Arthur Blakely (organ department), both of whom are musicians of recognized standing.

Miss Norma Tandy, an undergraduate of the conservatory, recently gave a successful organ recital in the First Congregational Church of Kingston, when the following compositions were played: Guilmette's First Sonata, Dudley Buck's "Holy Night," Wagner's "Pilgrims' Chorus" and the overture to "William Tell." This extract is from the Kingston Daily News:

"The applause, which had been forbidden by a foot note on the printed programs, broke out spontaneously, as Miss Tandy finished the evening with the last triumphant notes of the overture to 'William Tell,' and congratulations were showered upon the brilliant young organist from all sides."

Miss Tandy is at present pursuing her pianoforte studies under Dr. Edward Fisher, and organ under A. S. Vogt.

CANADIAN NOTES.

BRITISH COLUMBIA NOTES.

MAY 31.

Sydney H. Morse (tenor) gave a delightful recital on May 29 in Vancouver. Mr. Morse is accompanied by T. V. Twinning, a vocal teacher of great merit, who will give lessons in the Terminal City during the summer months.

The Lyceum Company, now on the Pacific Coast, is being favorably received. Among its members are Miss Lawrence (a sister of Lillie Klaiser) and Miss Cameron, of Toronto; Miss Royden, of Hamilton, and other Canadians. Mr. Shipman, who manages the company, is well known throughout the Dominion.

Miss Norma Flumerfelt (gold medal, 1897), a pupil at the Victoria Conservatory of Music, gave a charming piano recital on May 17. There is every indication that she will develop into a first-class musician, for her technic is excellent and her musical ability wonderful in one so young.

Mr. Burnett's fifth recital in Victoria was highly successful. The soloists were Mrs. Helmsken, Dr. Robertson and Messrs. Barton, Burnett and Bantly.

The concert given in St. Andrew's Cathedral, Victoria, last week was remarkably good. Those taking part were Mrs. Lombard, the Misses McNiffe, Lombard, Sehl and Burns and Messrs. Cave, Grizzelle, Oliver, Powell, F. V.

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Austin and Mrs. Young. Miss Lombard has a voice of exceptionally beautiful quality.

Thirteen hundred people attended the promenade concert in the Drill Hall, Victoria, on May 16. Bandmaster Finn gave a good program. The soloists were Miss L. Loewen and Messrs. Pilling, Kent, Ives, Williams and North.

JULIAN DURHAM.

Boston Music Notes.

BOSTON, June 17, 1899.

MME. GERTRUDE FRANKLIN'S pupil, Miss Sallie E. Turner, gave a private recital recently, and this is what the critics had to say about her:

I was struck with the beauty of Miss Turner's voice, timbre, as the French put it, without being in the least harsh. I have heard few singers who raised such expectations with the way they began a phrase. Miss Turner is a young woman of more than ordinary merit.—W. F. Athorp in letter to Madame Franklin.

I heard the other day at a private concert a soprano, Miss Sallie Turner. A Western girl, she has been studying here, preparing herself for a concert tour in the West. Her voice is pure, sympathetic, of liberal compass, flexible. She sang Liszt's "Loreley," and songs by Henschel and others. Her technic was fully adequate, she sang with freedom and with due appreciation of the phrase. She is sensible in returning to the West, although her talent deserves recognition in Boston; for the fate of any singer in this city is hard unless she is willing to endure gratefully the yoke of fashionable patronage, and sing for a ridiculously small sum in parlors.—Philip Hale in Boston Journal.

The other afternoon Miss S. E. Turner, one of the advanced pupils of Miss Gertrude Franklin Salisbury, gave a private recital, in which she sang with charming results some dozen songs. She has a soprano voice of good range and beautiful quality that shows the admirable training to which she has been subjected. It is pure, warm and resonant, and delightful through its whole compass. She sings with perfect intonation, in a style characterized by fine, artistic taste, and with easy fluency and marked sincerity of musical feeling. It is quite safe to predict for her an enviable success before the public.—B. E. Woolf in Boston Herald.

G. W. F. Reed, who plays Peter in "Bobby Shaftoe" at the Hollis Street Theatre, is organist of the Central Congregational Church, of Chelsea, and also a salesman for M. Steinert & Sons Company, the well-known piano dealers, on Boylston street.

The stockholders of the new Boston Music Hall met in Room 320, Tremont Building, this week, and voted to authorize the treasurer, C. E. Cotting, to borrow a sum not exceeding \$325,000, at not more than 3½ per cent. interest, for a term not to exceed ten years, the money to be used for building purposes. The treasurer was also authorized to make such other arrangements as may be necessary for the building loan. Fourteen hundred shares were represented at the meeting, and the only opposition to the loan was five shares held by Fred P. Bacon.

A large audience attended Miss LeBosquet's recital at Mr. Hill's music room, Haverhill, Mass.

The Faelten Pianoforte School gave the closing exercises of a very successful season in Steinert Hall, Thursday evening. It was the fifteenth of the school's recitals. The program included numbers by John Harold Locke, Chelsea; Louella Witherell Dewing, Somerville; Miss Susie L. Milliken, Roxbury; Miss Geneva Weitze, Cambridge; Forrest J. Cressman, Boston, and the ensemble class. The third year of the school begins Monday, September 11.

A piano recital by pupils of Miss Harriet L. Dexter, assisted by Mrs. Frank Preston, soprano, was given Thursday evening at Miss Dexter's home, 29 Inman street, Cambridge, Mass.

The piano pupils of Miss Ida M. Fernald in Springfield and Chicopee Falls gave a recital at the home of Mrs. Fred Yeatman, Lincoln street, Chicopee Falls.

A violin recital was given at Hartford, Conn., Tuesday evening by Miss Mary Perwo, assisted by Miss Cassie Brainard, elocutionist; Miss L. May Wilson, pianist, and Miss Honer, vocalist.

The annual recital of the Davis Piano School took place in Taunton, Mass.

A piano recital was given by some of the pupils of Mrs. J. B. Ayer at her home on Essex street, Bangor, Me.

A musicale was given in Meriden, Conn., by six pupils of Organist Frederick B. Hill, assisted by Mrs. W. A. Hall. Miss Flynn's piano recital was held in Leavenworth Hall, Waterbury, Conn.

The musical department of the Essex Classical Institute, Burlington, Vt., gave a concert under the direction of Miss N. M. Hunt, musical instructor.

Mrs. Roda Southard's school held the closing exercises at the school, Church street, Rutland, Vt.

An interesting recital was given by the younger piano pupils of Miss Lena Conners, at her home in Pine street, Bangor, Me.

A musical soiree was given by Miss Dora Alline Winn at the residence of her parents, Mr. and Mrs. Frank A. Winn, No. 6 Highland street, Woburn, Mass.

The pupils of Mrs. Josephine Cheever Russell gave a recital at her home, 54 Ferry street, Malden, Mass. Mrs. Russell was assisted by Mrs. Alice Parker Griffin, of Boston.

One of the pleasantest features of the closing exercises at Wheaton Seminary, Norton, Mass., was Mr. Tucker's annual concert. The artists were Miss Marguerite Dietrick, soprano; Mrs. Louise Bruce Brooks, contralto; Albert M. Kanrich, violin; Leon Van Vliet, cello, and Hiram G. Tucker, pianist.

Frank Treat Southwick's pupils will give a musicale Thursday, June 22, at their instructor's home, Curtis street, Meriden, Conn.

Several of the piano pupils of F. B. Granniss, assisted by vocal pupils of Mrs. Granniss, gave a successful recital yesterday afternoon at the residence of John Henderson, Waterbury, Conn.

Miss Adelaide E. Noyes and her pupils gave a reception and recital at Miss Noyes' studio in the Swan Building, Lowell, Mass.

A piano recital was given by the pupils of Miss Almira Winslow at her home, 111 Chestnut street, Waltham, Mass.

The violin pupils of Leslie E. Vaughan gave a recital in Bridgeport, Conn.

Frederic Percyval Lewis, organist at the First Unitarian Church, Woburn, Mass., gave an organ recital recently.

Edward B. Birge, for the past eight years supervisor of music in the Easthampton public schools, has resigned his position in that town to accept a position as musical instructor in the normal schools of New Haven and New Britain.

The opening feature of commencement week at Bradford Academy was the musicale by the Leonora Society, in Academy Hall. The program was of two parts, the first consisting of vocal and instrumental numbers by members of the society, and the second part being the presentation of the cantata "King Rene's Daughter," the soloists being Misses Annie E. Tarr, Florence E. Laubham, Florence Whitmore, Kate O. Morse, Caroline R. Tyler and Louie Everts. The trios were sung by Misses Eva S. Krammer, Louise W. Fowler and Lena F. Calif. The duets were by Miss Tyler and Miss Laubham.

Miss Maud Reese Davies, who has been touring so successfully with Sousa for the past two years, closed the season last week. She is another successful Luckstone pupil.

About Just Intonation.

BY DELMAR D. BRYANT.

THEORY in music indicates by mathematics and physics certain exact intervals for the musical scale. Every ear, both cultivated and uncultivated, assents to and accepts these intervals as altogether pleasing and satisfactory, and any alteration of them or substitution of others is resented by the musical sense as disagreeable, offensive or intolerable.

Correct intervals alone are given out from natural sources. The æolian harp gives them in melodies and harmonies of ravishing beauty and sweetness. Bird songs and the voices and cries of the whole animal creation exhibit a marked and universal conformity thereto.

Up to about the time of Sebastian Bach, that is, about two centuries ago, none but true or justly intoned intervals were ever thought of.

His genius it was that discerned and developed the immense wealth and richness of modulation which at that time seemed impossible of attainment, save through the introduction of a false system of tuning.

The organ and the harpsichord, for which the majority of Bach's music was written, were at that time beginning to assume prominent and important positions; and, as range and freedom of modulation were out of the question when the instruments were tuned in the true scale, there was nothing to do but to make a compromise between two evils, the impurity of interval or the entire loss of modulation.

Bach chose what seemed to him doubtless the lesser of the two evils, and sacrificed the purity of the scale intervals, introducing the system of tuning known as temperament.

That Bach and his contemporaries did this reluctantly is a matter of history.

Helmholtz recounts, it was the subject of much discussion and vigorous protest, and many attempts were made to devise mechanism by which just intonation could be retained and modulation be still untrammelled.

But the problem was too difficult for the age, and was finally remanded to the realms of the impossible, and ultimately came to be regarded as a subject only for dreamers and fanatics, while any attempt at solution was looked upon as an act of reprehensible presumption, reflecting discredit upon the towering genius of Bach.

Occasional attempts to construct just intonation organs have, nevertheless, been made during the century just closing; but as all these fell short of a practical solution of the problem, the prosecution of it fell into still further disrepute, and teachers began actually to ignore the subject and avoided even admitting the grave and blighting imperfections of the tempered scale, even going to the length of making the piano and organ, with their tempered scales, the standard of intonation. This has brought about the result that acuteness of ear and ability to perceive and produce true musical intervals have been sadly impaired, while the entire atmosphere of the musical world may be said to have been vitiated on this account.

Vague mistiness and uncertainty, both in theory and practice, prevail along the whole line of tone production, noticeably affecting vocalization and even orchestration, entailing an amount of hindrance and injury to the progress of music, of which Bach and his compeers little dreamed.

Realizing this, Bosanquet says of scale intervals: "The facts are entirely unknown to musicians, and of the theory the wildest ideas have been formed." And Helmholtz, who devotes whole pages to the condemnation of temperament and approval of just intonation, says regretfully: "Modern musicians, who, with rare exceptions, have never heard any music executed except in equal temperament, mostly

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make light of the inexactness of tempered intonation." And Chappell, after setting forth in strong language the misfortunes attending the use of a false and faulty scale, expresses the real demands of the situation in the following words: "The greatest benefactor would be he who could invent mechanism by which a piano in tune in one key could be raised by pedals to others and remain in tune there also," a truly remarkable adumbration of the work to which your attention is directed.

It will undoubtedly be interesting to the readers of THE MUSICAL COURIER who are already unaware of the fact to know that a perfect intonation piano has recently been invented.

The construction of this piano is such as to correct the even temper scales in which it is tuned, raising some of the tones and lowering others for each of the twelve keys, so as to make them correspond exactly with those of the true scale.

This correction is effected by movable bridges, one being placed under each unison near the agraffe. By these the pitch of the unison is raised or lowered as required.

Mechanism of astonishing simplicity and efficiency sets each and all of these bridges at the exact point required for the given key the instant the corresponding pedal is touched—there being a pedal for each of the twelve keys. An additional pedal throws the whole instrument into even temper at any instant, if that be desired.

To illustrate: If one wishes to play in the key of C the C pedal is pressed and the whole instrument is instantly in perfect tune in that key. The black keys, which do not really belong to the scale of C, are made by the same mechanism to render the correct intervals for passing notes or chromatic runs without any change of pedal or attention whatever on the part of the performer.

What is true of C is true of every other key. A pedal is pressed and the entire instrument is thrown into the desired key, remaining there until changed by the operation of another pedal.

In the instrument now completed and shown pedals are used to operate the mechanism, but it is proposed to substitute for these electrical buttons, placed convenient to the manual, as the key changes can be thus effected with greater celerity and ease.

Whichever method is used, the mechanism will work perfectly and with precision. Every movement is positive and instantaneous.

For the most part the mechanism is placed on the top and back of the pin-block, none of it being in sight of the performer, except the pedals or buttons. It requires for its introduction no material change in the existing parts of the instrument. It consists all told of less than 250 pieces, being a far simpler and cheaper piece of mechanism than the action itself.

The only possible objection that could be brought against such a piano would be that it requires a little more manipulation and a very little more skill and practice to use it.

And while there are a host of amateurs who are either too ignorant or too indolent to take the trouble to study out and put in practice even the right use of the damper pedal, and to whom, of course, all talk about just intonation is as a sealed book, there are nevertheless thousands of musicians, cultivated and aspiring to higher culture, who are both ready and eager to exert themselves to any possible limit in order to put the art they cherish upon a broader and more perfect foundation.

The constant effect of music played in mathematically just intonation is to simplify and illuminate the composition, enabling both player and hearer more readily to comprehend, to increase the force of progression, impart character and to clothe the whole performance with clearness, strength, beauty and sweetness, that, as Helmholtz remarks, cannot be conceived of without being heard.

It would surely be a remarkable thing if such an instrument, fulfilling all the requirements of just intonation, did not receive an eager and hearty reception.

The Bayreuth Casts.

HERE are the casts at Bayreuth this summer:

"DAS RHEINGOLD."

Wotan.....Anton Van Rooy, Rotterdam
Donner.....Hans Schütz, Leipzig
Froh.....Alois Burgstaller, Frankfurt
Loge.....Otto Briesemeister, Breslau
Alberich.....Fritz Friederichs, Bremen and
Demeter Popovici, Hamburg
Mime.....Hans Breuer, Berlin
Fasolt.....Hans Keller, Karlsruhe
Fafner.....Johannes Elmlad, Stockholm
Fricka.....Luisa Reuss-Belce, Wiesbaden
Freya.....Marion Weed, Hamburg
Erda.....Ernestine Schumann-Heink, Berlin
Woglinde.....Josefine von Hartner, Hamburg
Wellgunde.....Adele Morano, Erfurt
Flosshilde.....Luisa Geller-Wolter, Berlin

"DIE WALKÜRE."

Siegfried.....Burgstaller and Ernst Kraus, Berlin
Hunding.....Keller and Peter Heidkamp, Cologne
Wotan.....Van Rooy
Sieglinde.....Rosa Sucher, Berlin
Brünnhilde.....Ellen Gulbranson, Christiania
Fricka.....Frau Reuss-Belce
Waltraute.....Frau Schumann-Heink
Schwertleite.....Frau Geller-Wolter

"SIEGFRIED."

Siegfried.....Burgstaller and Erik Schmedes, Vienna
Mime.....Breuer
Der Wanderer.....Van Rooy
Alberich.....Friederichs and Popovici
Fafner.....Elmlad
Erda.....Frau Schumann-Heink
Brünnhilde.....Ellen Gulbranson

"DIE GOTTERDÄMMERUNG."

Siegfried.....Burgstaller and Schmedes
Gunther.....Leopold Demuth, Vienna
Hagen.....Felix Kraus, Vienna
Alberich.....Friederichs and Popovici
Brünnhilde.....Ellen Gulbranson
Gutrune.....Johanna Dietz, Frankfurt
Waltraute.....Frau Schumann-Heink
Die Nornen.....Adrienne Osborne, Leipzig and Frauen
Schumann-Heink and von Artner
Die Rheintöchter.....Frauen von Atrner, Geller-Wolter
and Morano

"PARSIFAL."

Parsifal.....Burgstaller and Schmedes
Kundry.....Ellen Gulbranson and Milka Ternina, Munich
Gurnemanz.....Felix Kraus and Anton Sistermauns,
Frankfort
Amfortas.....Hans Schütz
Klingsor.....Popovici
Titirel.....Wilhelm Fenten, Weimar

"DIE MEISTERSINGER VON NÜRNBERG."

Hans Sachs.....Leopold Demuth and Anton Van Rooy
Veit Pogner.....Sistermauns
Sixtus Beckmesser.....Friederichs
Fritz Kothner.....Heidkamp
Walther von Stolzing.....Ernst Kraus
David.....Hans Breuer and Heinrich Knote, Munich
Eva.....Henriette Mottl, Karlsruhe
Magdalene.....Frau Schumann-Heink
Kunz Vogelsang.....Briesemeister
Balthasar Zorn.....Breuer

The conductors will be Hans Richter, Mottl, Franz Fischer, of Munich, who is the newcomer, and, of course, Siegfried Wagner. Julius Kniese will direct the stage, the managers being Anton Fuchs and Ernst Braunschweig. The operas will be given as follows: "Das Rheingold," July 22, August 14; "Die Walküre," July 24, August 15; "Siegfried," July 25, August 16; "Götterdämmerung," July 26,

August 17; "Die Meistersinger von Nürnberg," July 28 and August 1, 4, 12 and 19, and "Parsifal" on July 29 and 31 and August 5, 7, 8, 11 and 20.

Albertus Shelley Orchestra.

The grand concert of this orchestra, some thirty pieces, occurred at the Harlem Y. M. C. A. June 13, when ten numbers were given, with violin solos by Mr. Shelley, Masters Orner and Demarest, and a vocal solo by Genevieve Smith.

Stella Hadden-Alexander's Pupils.

Harry S. Briggs, of Lincoln, Neb., a graduate of the Lincoln Conservatory of Music, has moved to Brooklyn, N. Y. All the past winter he has been studying with Mrs. Stella Hadden-Alexander, who has a high opinion of his ability as a pianist. He has made several successful appearances, and expects to be heard frequently next season.

Miss Delamar Walker, of Kenton, Ohio, has just returned to her home. Lately she played at the Rutgers Institute in this city and at Madame Van Norman's. She also appeared in a number of musicales. Since her return to Kenton she has played in public several times with much success. She will come back to New York to resume her studies with Mrs. Alexander.

Miss Edna Bunn, another pupil of Mrs. Alexander, has been filling the position of organist of the Bloomingdale Dutch Reformed Church, New York. She will spend the summer in Decatur, Ill., and return to New York in the fall to resume her church position and assist Mrs. Alexander. She is the sister of Frank Van Ransell-Bunn, the tenor.

Miss Dorothy Geyser, of Toledo, Ohio, has been giving some recitals in Ohio. She, too, is a pupil of Mrs. Alexander.

Mark Hambourg.

Here are more notices of this well-known pianist:

Mark Hambourg, no longer a prodigy, but a full-fledged artist, made his re-entrée at St. James' Hall this afternoon. He was sent by Paderewski to Leschetizky, the Polish pianist's teacher, nearly three years since, and he returns to public life equipped with a splendid technic and complete command of every shade of expression. One of his best performances this afternoon was the Beethoven Sonata in E flat, op. 31, No. 2, played with abundant intelligence and enthusiasm, while his rendering of Schumann's "Faschingschwank" was brilliant throughout. Among the minor pieces brought forward were a charming "Serenata" dedicated to Mark Hambourg by his teacher, and a tasteful Intermezzo by Ed. Schutt. The young pianist was called upon for two extra pieces, and played Chopin's Study in G flat and Rubinstein's Staccato Study. At the close of the concert he was several times recalled to the platform.—The Manchester Guardian.

Mark Hambourg's piano recital on Tuesday was a revelation. The concert giver is a giant among pianists, and can challenge comparison with any of the greatest living ones. Not only has he surmounted, apparently, too, with the greatest ease, all technical difficulties, but he plays with rare sympathy, full and free and without exaggeration. Both these qualities were conspicuous in his performance of Raff's Gigue and Variations, Chopin's "Etude on the Black Keys" and in Beethoven's "Funeral March," played in memory of Sir Joseph Barnby, who should have been present. Mr. Hambourg's program was very varied, and included two highly interesting pieces by Schutte, an effective Serenade by his teacher, Leschetizky, a Liszt Rhapsody and a Fugue of Bach's, the latter serving to show that he does not sacrifice the simplicity of strictly classical music for effect. His next recital takes place under D. Mayer's direction next Tuesday.—The Army and Navy Gazette, London.

Mark Hambourg is simply Master Mark Hambourg, some five years older than when, in the character of an infant phenomenon, he made so deep an impression in London concert rooms. Having shown himself to be one of the most remarkable boy pianists ever known, he was withdrawn by his parents from public life and put to continue his studies with Leschetizky at Vienna. He returns to us a finished artist with all the charm that distinguished his playing in earlier days, and, in addition to this, increased certainty, creating increased power and fully developed style.—The Eastern Morning News, Hull.

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For Particulars apply to "Trade Department," MUSICAL COURIER

MASCAGNI'S father has just died in Leghorn. He was a baker.

A DELINA PATTI likes "Lucia" better than all other operas. Adelina is wise in her old age.

PEROSI has declined the directorship of the papal choir. Perhaps he had no aspirations to become another Mustapha. Perosi has his eye on the stage.

O VERHEARD at the recent London Musical Festival, after the repetition of Saint-Saëns' "Rouet d'Omphale" (encored): "Why, that piece ends like the one they played before!"

J OHANN STRAUSS left the greater part of his money to the Society of the Friends of Music. His last operetta was "Die Göttin der Vernunft," which was produced in 1897. His ballet "Cinderella" was left unfinished. His funeral was a public event in Vienna. It deserved to be, for a great man died in Strauss.

T HE Bayreuth casts for this summer present the same dreary array of names—with a few notable exceptions. Why go three thousand miles to hear bad singing, awful acting and put money in the purse of the cosmical Cosima—as Mr. Stevenson calls her? The Bayreuth scheme is about played out. Wagner is better interpreted almost at any other place.

T HERE must be some error in the placing of Walter Damrosch's name on the committee that is to receive Dewey. Mr. Damrosch is not a resident of New York; he belongs to Philadelphia. He is certainly not a prominent citizen, nor a representative musician. His name does not appear in the *Herald* list, which seems to be more complete than the *Sun's*.

E DITOR MATHEWS has taken the trouble to seriously consider Brother Walter's Vanilla Tedium. Why, bless your heart, that sort of stuff is not art—it is compilation. Brother Frank still has his Dewey scheme in view. But the musical unregenerate will probably salute the conqueror of Manila, with the "Star Spangled Banner" or "There'll be a Hot Time in the Old Town Tonight." Wallie Damrosch had better exploit the mysteries of rag-time.

T HIS was in the *Argonaut*. It will bear reprinting, and without comment:

Divorces in England, it is said, are increasing even more rapidly than among us. According to a letter published in the *Herald*, there are 720 petitions for absolute divorce, against the 633 of last year—the husbands' petitions being twice the number of those of the wives. One interesting fact, however, is proved—that actors and actresses, who have long and unjustly borne the brunt of adverse public judgments, are now proved not to be the most frequent applicants for conjugal liberty. Actors, musicians and sailors, in fact, send in the fewest petitions, numbering only 2 8-10 per cent. of the whole number. Publicans and hotelkeepers come next; then engineers, architects and professional men. The shopkeeper class comes highest on the list, its petitions being 6 2-10 per cent. of the whole number. Commenting on this the *Bazar* says: "The temptation to generalize and argue convincing proofs in support of special prejudices and theories becomes almost irresistible. But of one thing, however, we may without argument rest assured—people who are most talked about must bear the penalty of having their sins, as well as their virtues, paraded and exaggerated. We do not hear as often about the domestic infelicities and divorces of the shopkeeper simply because the public is less interested in his affairs. In forming our adverse judgments of men and women of the world, then, these things ought not to be forgotten."

EMIL PAUR AT THE OPERA.

E MIL PAUR has accepted the position of conductor of the German performances at the opera next season. He will also conduct the Sunday night concerts. Mr. Paur will not go to San Francisco with the Grau company, but join it at Chicago in November. He sailed last Saturday on La Touraine for Paris. He intends visiting Vienna and Bayreuth, and will return about the middle of September. He will be a busy man next season, for in addition to a tour in October with the Paur Orchestra, Mr. Paur will conduct the Philharmonic concerts, the National Conservatory orchestral concerts and the opera.

THE LAST OF THE PRIMA DONNAS.

E RNEST VAN DYCK hath a pretty speech. He was not a success here at the opera last season, despite his strong and characteristic version of Loge in "Rheingold." So he revenges himself in a neat way, as quoted in last Sunday's *Sun*: "The star system will pass away," said Van Dyck to a London interviewer, "just as the day of the old-fashioned prima donna did. Jean de Reszké may be said to be the last surviving prima donna."

May he? This will be unpleasant news for Patti. "Mlle. Jeanne De Reszké" would not look ill on the bills. When Van Dyck comes back to New York he may have to explain this remark to the Chief of the Box Office.

VIRTUOSITY.

"T HE present century, unlike its predecessor, is going to its grave without music or song. An epoch is closed. The features of the next are still veiled from our eyes."

With this remark of Dr. Herm. Abert, all lovers of music must agree. With Brahms the last of the great men of this generation has disappeared, and we live in a period when virtuosity rules the musical world. Is virtuosity a cause or an effect of this decadence? In every branch of art a longing for sensation is evident, the public, consumed by a morbid nervous sentimentality, seeks only what is phenomenal, and fosters only performers who, as their admiring critics say, "know no difficulties." The first country to collapse was Italy, so long famous as the land of song; it fell through its vocal virtuosity, when its composers wrote only for the sake of displaying the voice, to the neglect of the instrumental side of music. To-day, however, the pendulum has swung in the other direction, and, since Beethoven, at any rate, instrumental music has come to the front. With its development came also a continued improvement in instruments, enabling them to produce effects unknown before, with powers of expression that the classics never dreamed of. Of course, it may be said the better the instrument the greater is the justice done to the composition, and this may be accepted as true as long as the instrument is subordinate or at least not dominant with respect to the composition. The older writers never regarded technic as an end in itself; to them it never was anything but a minister to the idea. In their eyes the virtuoso was the assistant of the composer, the interpreter who translated and adorned his ideas; the virtuoso and the composer were complements to each other. "The work of the former," to borrow the words of Dr. Abert, "is in itself dead, the work of the latter is to quicken it with life. To do this the interpreter must not be a mere copyist; he must put some creative spirit into his performance, he must not phidographically, or literally reproduce the text, he must be a painter and breathe into his rendition a breath of his own spirit. He must feel in his own breast what the composer felt in his. In so doing, however, he must always be conscious of the limitations of his work, he must reproduce the author, not produce himself." Such

virtuosi were Liszt, Rubinstein, Joachim, the men of the old school. At present, however, with a few exceptions, the virtuoso works with his hands, not with his head. Unfortunately he is compelled to do so in the present decadence of public taste, with its craving for sensation. The public will have a performer with a lion's mane around his temples, who rolls his eyes, brandishes his arms, nods his head and indulges in such like gesticulations. The great offenders in this respect are the pianists that "rave, recite and madden through the land," to the delight of an enraptured choir of virgins "melting not to Vesta's fire." To meet the demand for such virtuosity, we have a large class of compositions devoid of all musical value, and adapted only to display technic in its most brilliant colors. These are the works and these are the performers who gain applause; they start with a sonata of Beethoven, then, after a Chopin number, come to the triumphant close with some bravura piece.

We all know these virtuosi of the piano and the violin. Abert points out a still more dangerous virtuoso, the virtuoso of the baton. He displays his virtuosity on the orchestra, which is his instrument. He too knows the public's craving for sensation, and his performance is hailed by the critics with words like "a new revelation," "a godlike conception," "charming nuances," &c., while poor Beethoven is left unnoticed.

Is there any remedy for the evil? Criticism is of little avail, even when it is honest. We must grin and bear it, and wait till the clouds roll by.

A FRENCH CONTEMPORARY.

THE Paris *Revue Illustrée* devotes a couple of columns of small print to an article in a late number of THE MUSICAL COURIER. The *Revue* is beautifully printed and illustrated, and is distinctly aristocratic and fashionable. The celebrated Gyp, in a brilliant article on women on horseback, discusses the important question whether ladies riding should wear breeches buttoned at the knee, with mother of pearl buttons, or tights of pearl grey color; a Polish count sings the glories of his family (to which Madame Hanska belonged), pages are devoted to the "great comic, little Tich," to corsets created by the "Virtue Sisters," to the King of Sweden and sundry cosmetics. This portion of the *Revue* is evidently intended *au bonheur des dames*, and is preceded by a more serious part, in which the armorial bearings of sundry noble nobodies are displayed, and in which "Music" has the honor of following the obituary notices.

The text for this notice of music is furnished by a late festival of international music, given at the Chatelet by M. Colonne. The program seems to have fully answered to the title international and some of the numbers were even presented by national interpreters. But unfortunately one of the German works was executed by a young American girl, Mlle. Leonora Jackson, and the writer continues: "To speak the truth, the nationality of this young person made it difficult for me (me met très mal à l'aise) to express myself respecting her talent."

With the mention of the American girl our French contemporary plunges into the wider circle of American journals of music. He takes as the representative of these nefarious publications, which shock his sense "as a European," the harmless and necessary MUSICAL COURIER, the only one, in fact, known in Europe, and one of the articles in the number of April 5. The passage that excites his wrath is this:

"The French, we know, are a very ridiculous people. They want French opera houses to produce French operas, and to have them sung in the French language, and therefore by French artists. Of course, under these circumstances the question of criticism assumes a more serious importance

than it has with us, who rejoice in polyglot performances of ancient works. The French are accustomed to real 'first performances,' the very first public production of new works, and hence the critic's function is not confined to reporting that Mr. X had a cold, that Madame Y had just recovered from the grip, that the ballet, considering the age of its members, was more agile than usual, and the orchestra did its best."

He pardons the bad taste we display in applying the word "ridiculous" to anything French, but is distressed at not being able to follow our argument. "Why, if the New Yorkers," he cries, "were to found an exclusively American opera, I should not consider myself authorized on that account to style them a ridiculous people. My confrère will say perhaps I should be wrong."

My dear confrère, you would be quite authorized in calling us ridiculous, if we were to start an exclusively American opera under the present management of operatic affairs in this city. Our patrons of music will not listen to anything American, higher than a coon song; the fashionable public of New York is très mal à l'aise, to express its sentiments on American talent; it wants foreigners at high prices; it wants Frenchmen to sing German, Germans to sing French, and Poles to sing Italian. In fact, it differs entirely from the French in this matter. If, instead of losing his temper at the sight of Miss Jackson, our confrère had read a few numbers of THE MUSICAL COURIER, he would have seen that in our combat against the high salary crime, and the importation of decaying foreign artists, we had always held up the example of the French, who never hesitate to support French composers and French artists. If he had turned to the column next to that from which he quotes he would have read:

"Poor artists, poor manager, poor public!"

Certainly opera given as it was last season can have no enduring position in this city. A huddled cast, over-puffed names, wretched chorus, wretched orchestra, mediocre conductors, wretched stage management, a system of rehearsals that utterly preclude careful presentations, high prices, much newspaper bombast, and performances of masterpieces that would be howled off the stage in a German town."

Perhaps then he might have seen that the words we used were "wrote sarkastic." A little humor, even in a writer in the *Revue Illustrée*, would be a saving grace. He cannot see anything but delicate reserve in M. Carraud's remark, "Having the honor to belong to the corporation of critics, I naturally consider that there is nothing better in the world," and is disgusted at our writing, "Poor M. d'Indy, you are not the only sufferer from critics who are too previous. 'Let the galled jade wince.'" "Nothing," he adds, "justifies the use of the term 'jade.'" Poor Jacques Pierre!

But the *Revue* has another crow to pick with THE MUSICAL COURIER. Our Berlin correspondent has hurt its patriotic feelings by writing that much of Edouard Risler's success in playing German music arose from the fact that he was not, properly speaking, a Frenchman, and by adding, "I never heard a Frenchman interpret the classics with equal success." The *Revue* asks, has he ever heard Saint-Saëns, Felix Artance, Pugno, &c., who possess qualities that are not possessed by German capellmeisters, by Busoni, by d'Albert. As these two men are not Germans and were not born in Germany, the mention of them is rather strange. Our correspondent, not content with denying that Risler was "a full fledged Frenchman," had the audacity to say that after hearing Marie Panthès play a piece by Franck he liked Franck less than ever. This, of course, is flat blasphemy.

Then, again, THE MUSICAL COURIER took the trouble of correcting some false news emanating from Paris; it stated that the French reporters did

not go to good sources of information when they attacked America, and that not till the Paris season was rendered a failure by the absence of Americans would this venomous press be silent. We do not remember in what connection we used the words "venomous press," but the truth of the description can be proved by our confrère of the *Revue Illustrée*. At last he finds an explanation of all our errors, especially of "our ignominious return to Anglo-Saxon brutality in the hypocritical and immoral application of corporal punishment to a young girl in Virginia." The explanation is our being afflicted with the "fides Britannica." Of course, the *Revue* does not fully credit the explanation, but still he seems inclined to blame perfide Albion.

The article, however, concludes with some professions of esteem for American critics, "the Stevensons, the Hendersons, the Fincks, the Aronsons, the Martinez and many others whom we cannot name." A list which gives us a good measure of French knowledge of American journalism. Still, in spite of the "severe criticisms of that profound thinker, M. Brunetière," we rejoice in being free from French journalistic traditions. What these traditions are, so dear to M. Brunetière, the Patriotic League, Baron Christiani and others, the whole miserable Dreyfus business has demonstrated. We can say that THE MUSICAL COURIER, like most American papers, goes to the best sources of information for its news, does not trust to the gossip of a concierge or a waiter for its facts, and reports the facts as they are without personal or national prejudice.

THE MUSICAL COURIER has strong national feelings. It demands American support for American composers, American artists, American everything. In that respect we are as chauvinistic as the most loudly howling anti-Semite, who goes about yelling "Conspuez Zola," "Conspuez Picquart," "Conspuez everybody, except Esterhazy and Madame Pays!" For years we have fought for national opera, and we shall not rest till we have it.

Meanwhile we hope our Gallic confrère will study THE MUSICAL COURIER, will cultivate a sense of humor, try to detect a bit of irony even if it be American, and, generally speaking, cease to be plus royalist, que le Roy.

INTELLECTUAL MUSICAL CRITICISM VERSUS INDISCRIMINATE PRAISE.

By WILLIAM RYAN.

A friend in Louisville writes to me about the artistic success of the May music festival in that city. The chorus of 250 voices under Mr. Shackleton did good work, and two of the vocal artists made fine impressions. The Boston Festival Orchestra and the same vocal soloists who took part in the Birmingham festival were on the Louisville program, and there were five or six soloists besides. Louisville had five concerts, and the cost of her festival was in round numbers \$8,000. The receipts were about \$300 short of the expenses. The amount paid the Boston Festival Orchestra, including the soloists, was \$5,600.

The festival given in Birmingham was artistically good, and it cost only about one-fourth as much as the Louisville affair. But we had only three concerts as against Louisville's five. Louisville is growing to be a very musical place, and the people who get up her festivals are distinguished for pluck and public spirit. Plans are already being made to give a nine or ten thousand dollar festival in Louisville next year. A larger and better orchestra than the one led by Mr. Mollenhauer is demanded, and Louisville can afford to pay for something better. For a band of thirty-nine or forty players the Boston festival orchestra does excellent work; or rather is capable of doing it. In this and that particular it is faulty, yet in ensemble work it is strong. But it has only six first violins, four seconds and three violas. Now, an orchestra with less than eight first violins and the other strings in proportion is hardly worthy the name of a symphony or festival band; and first rate string players come high. But in the next three years Birmingham, as well as Louisville, will demand and willingly pay for an orchestra of fifty instruments.

I have before me THE MUSICAL COURIER, of New York, containing extended reports on the Louisville festival and the Ann Arbor festival, the artists taking part in each being the same. But very different were the criti-

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cisms. The Louisville writer was carried away with everything and everybody. Every number was great, and as for the work of the orchestra, it was simply marvelous. Neither the Thomas Orchestra nor the Boston Symphony Orchestra, of which Mr. Gericke is conductor, could have played better—judging from the Louisville critic. In describing the singing of the soloists and the chorus and the playing of the orchestra the Louisville critic exhausted the list of superlatives.

The critic who "wrote up" the Ann Arbor festival was not so easily pleased. With the exception of Campanari the soloists were disappointing; the chorus, made up largely of university students, was far from being effective; the orchestra was inadequate, the local director was singularly inefficient, and Mr. Mollenhauer was sadly wanting in many of the important qualities of a conductor. This is how the Boston conductor was characterized: "Mollenhauer does not progress as the years roll by. He is a most accomplished musician, thorough and reliable, but of the artist there is very little, if anything, in him, and there are visible signs of decline which, unless he rids himself of an apparent growing apathy in his work, will, to parody the saying of Bülow, not only make the difference visible to him and to the critics, but also to the public. There is a sort of heavy, dogged indifference about him which pervades his conducting and, indeed, everyone of his acts. He never seems to care about anybody or anything, and not once showed the least enthusiasm, or even interest, in the work he had in hand. Sluggish and apathetic, devoid of all alertness, and, seemingly, of all love for his calling, Mollenhauer always appears to be bored—bored to death by the music, the public, the soloists, the orchestra, and perhaps himself. This is more the pity, as he has otherwise sterling qualities as a conductor—authority, self possession and thoroughness. Yet he will never be a great conductor; he does not care enough for anything."

Severe criticism from Ann Arbor, but *Age-Herald* readers will recognize it as true. The article on the festival is severe from beginning to end, but it is intelligently written and seems to be in the main just. Criticism like that is certainly worth something. It is legitimate and it is helpful to the musical public, whereas "gush"—indiscriminate praise—like that indulged in by the Louisville writer is absolutely valueless. There can never be a wholesome progress in art in any community until the people of that community, and especially the newspaper writers, learn to discriminate.

MR. RYAN publishes the above in the *Birmingham, Ala., Herald* or *Age-Herald*, and he certainly tells many wholesome truths. The Louisville report in this paper was written by a gentleman who is desirous to encourage his community, and consequently overlooks many errors in his effort to illustrate the musical possibilities of a large city that is awakening from a lethargy. He fears that caustic criticism will dampen the ardor of the supporters of the enterprise, and hence, instead of criticising, he sends in a report that eulogizes. Would it have been more conducive to the future of music in Louisville if the reporter for that festival had criticized with severity, as did the one from Ann Arbor. Ann Arbor has had a number of festivals and has an important music school. It has developed musical criticism because it has locally developed music. Louisville is defective in music criticism because good music has not prospered there, notwithstanding local opinion to the contrary. All local opinion seem enamored of its local and special musical gifts, but criticism does not view music locally or sectionally.

Some time since a musician of Louisville furnished this paper with a very severe censure of musical affairs in that city, but as the article was scathing and as it, for that reason, would have lost its effect, and it had, besides, some charges against musical people in that city which we deemed too caustic for public utterance, we were compelled to reject the manuscript, although we recognized many truths in it. It is a difficult problem to solve—this treatment of local music events from a cosmopolitan viewpoint. After all, can they be treated from that viewpoint? The Ann Arbor critic who sent us his report was compelled to make it anonymous, which means that he could not afford to be known for telling the truth as he saw it. The Louisville critic or reporter had every reason not to be anonymous. These are the quandaries. Who will solve them?

THIS third section of *THE MUSICAL COURIER* National Edition can be found on all newsstands. Bound volumes of the First, Second and Third Sections in one will be delivered on and after May 22, on receipt of Five Dollars.

BOSTON SYMPHONY PROGRAMS.

WE have received from C. A. Ellis, the manager of the Boston Symphony Orchestra, the programs played at Boston during the past season. The analytical portions are from the accomplished pen of W. F. Apthorp. Ninety compositions are represented, the composers being J. S. Bach, Beethoven, Berlioz, Brahms, Bruch, Bruckner, Chabrier, Chadwick, Cherubini, F. S. Converse, Cornelius, Delibes, Dvorák, Frank, Gilson, Goldmark, Gounod, Händel, Haydn, Henselt, D'Indy, Liszt, MacDowell, Mendelssohn, Mozart, Paine, Saint-Saëns, Xaver Scharwenka, Schubert, Schumann, Sinding, Smetana, Spohr, Richard Strauss, Tchaikowsky, Viëuxtemps, Volkmann, Wagner and Weber. The novelties were Bruckner's Romantic Symphony in E flat, Chabrier's Bourrée Fantastique, Frederick S. Converse's first symphony in D minor—first movement; César Franck's symphony in D minor, Vincent D'Indy's "Istar" and Symphonic Variations, Sinding's first symphony in D minor, and Tchaikowsky's "Mozartiana." We notice that Mr. Apthorp's analysis of the interesting and curious D'Indy Variations is included in this volume. When the work was played in New York these notes were missing. We hope that Mr. Gericke will repeat the composition next season.

PIANO PRACTICE.

THE following appeared in the *Sun* one morning last week:

When Mrs. Rosalie Lohman, who lives in Westchester avenue, Wakefield, awoke yesterday morning she found this sign, printed upon a large piece of manila paper, tacked on a tree in front of her home:

Grand Piano Recital.
Continuous Performance
By Mlle. Edith Lohman, the well-known
performer.
Concerts begin promptly at 6 o'clock every
evening and last until 3 o'clock in the morning.
Admission free.

John Koetting, who lives next door to the Lohmans, thought it was the best joke he had heard of in a long time and proceeded to poke fun at his neighbor. She accused him of putting up the placard. This Koetting denied, and he obtained a summons for her to appear before Magistrate Kudlich in the Morrisania Police Court to answer the charge of using bad language to him.

Koetting told the magistrate that Mrs. Lohman had a daughter Edith who took delight in playing on the piano from six to ten hours every day.

Mrs. Lohman said that Koetting put up the sign, and that when she went to tear it down he began to pelt her with stones. She denied his charges, and said that her daughter had a perfect right to play the piano as much as she pleased.

Magistrate Kudlich paroled her until the 20th and advised her to be more discreet in her piano playing.

The question of piano practice in New York city may soon be of sufficient interest for legislative consideration. The thinness of walls in flat houses, the unpleasant proximity of players and singers, call for some sort of jurisdiction. Old-fashioned notions of piano playing, notions that involve the outlay of six and eight hours at the instrument, should be sternly discouraged. Half the amount will do, even for public players, and one-third of that time may be spent at a dumb keyboard. Economy in practice is of vital importance in this age of hurry.

MUSICAL ERROR OF OPERA, EXCLUSIVELY.

WHEN one views in retrospect music in Italy, the knowledge is borne in upon one's consciousness that although Italy at one stage of her development made for opera, her initiatory stages were along the lines of severe music, religious music, or what we might more definitely, in one sense of the word, term "absolute music."

Italy moulded the masters, she gave the impetus to the musical inspirations which have since revolutionized and elevated the artistic world, and this impetus, manifest in the Germanic geniuses, has since laid along the line of absolute music. "Absolute music" cannot adequately be described in words. It is not exclusively opera, nor sonatas, nor symphonies, but may be found in any of the three, as the masterpieces prove. It is mostly evident in the symphonies, quartets and concerted music; it is but rarely found in the average opera. Music pure and simple means a musical expression of the higher emotions, which might find equally adequate expression in an epic poem, or a symphony. Symphonies, briefly speaking, to avoid evolving the simple statement from a mass of artistic proofs, tests and arguments, is the highest form of art. Hence to a nation artistically inclined, orchestras are a manifest necessity.

Italy, when she laid her seal upon the musical world, did not have opera in the foreground, but rather that class of music which made for symphonic forms. She has given the masterpieces of opera to us, but this is far from being the sum total of her effect upon modern music. She can look back upon Palestrina and the contemporary musicians with a pride which is justifiable, while the works of Cherubini, Rossini, Scarlatti, Donizetti, Bellini, Verdi and a host of others are wonderful jewels in her crown. More absolute music than that of Palestrina's does not exist. All this review is called to mind by music in America. At present it manifestly means but little, and that little is, "Opera."

Opera at best is but a musical limitation, from the purely critical standpoint. It cannot be compared with orchestral music in beneficial results to a community. A community raised on opera, light or grand, does not have a solid, serious foundation; its artistic aspect lacks form and force, for the relation of opera to the symphony is almost that of popular music to classical. While it is well to have the culture of a country as broad as possible, it is imperative to raise it from the correct foundation. Music in Italy grew up from Palestrina, it went through a long course of masses, chorales and this class of music before it branched out into opera. In Germany the same general scheme was followed, but the difference between the two countries lies in the fact that Germany, which has given us the greatest geniuses of the musical world, is eminently an orchestral country, while Italy, who will unjustly longest be remembered by her opera era, has never taken so emphatically to orchestra. Thus the serious, enduring efforts of Germany, which required the large forms of musical expression, created the demand for some adequate means of performing them, and thus the orchestra came to stay with the Teutons. Opera in Italy could be accompanied by a few instruments, and the demand for many large orchestras was not felt. How will it be in America? At present nothing need be said about the orchestral situation in New York, nor the grievous wrong of so lavishly supporting grand opera, but throughout the country the people are music starved; the only music they can possibly hear is from a very few travelling bands, and the local singing societies. Bad music is prevalent enough, and every country town receives a full instalment of popular music, while any large orchestral work is not known by name. All this is reversed in Germany, where the natives of the smallest towns are familiar with the great works. Opera cannot do for us what orches-

tras can. If there were about fifty large orchestras throughout the land, at once the possibility of educating our now starved public would be reached. Quartets, quintets, symphonies, overtures, elegies, the brilliant Hungarian music, all could be given it, and then our native talent would have something upon which to feed. In this manner that "atmosphere," that mystical something all artists find lacking in America could be secured; our composers could hear their own works played, and encouraged to create more, while the facility for hearing the great and grand music almost unknown in this country would be obtained. Opera is not our necessity, but orchestras are; only by securing plenty of them, endowing and patronizing them can the present condition of music in America be changed. Give us orchestras, the key to the difficult situation.

THE Brooklyn Institute has engaged the Kneisel Quartet for its three chamber music concerts. No local or New York organization has been engaged for these chamber music concerts. This is not conducive to encouragement, particularly when the Kneisel Quartet is really not ensemble music, but the preponderance of one solo player whose playing destroys the equilibrium of the quartet.

Toronto Conservatory of Music.

The summer session at the Toronto Conservatory of Music promises to be as successful as ever. Owing to the delightful situation of the institution at the entrance to Queen's Park and to the popularity of Toronto as a Canadian summer resort on account of its proximity to Lake Ontario it is probable that pupils from a distance will again avail themselves of this summer session.

Able instructors in voice, piano, organ, theory, sight singing, &c., will be available, including Dr. Edward Fisher (musical director), A. S. Vogt, J. W. F. Harrison, Rechab Tandy, Miss Alice Denzil, Mrs. Adamson, Mr. Preston and J. Humfrey Anger (Mus. Bac. F. R. C. O.). Special normal lectures will be given, and the various courses will prove beneficial to teachers as well as students, while satisfactory arrangements in regard to accommodation, &c., will be made.

Caroline Gardner Clarke.

Among the many artists now before the public there are few who have a greater hold upon the masses than Caroline Gardner Clarke, the soprano. Few singers have had such a remarkable career, and her successes would take columns to describe. Born in Rochester, N. Y., she displayed from her earliest childhood a musical nature of the finest quality. When about fourteen years of age Miss Clarke went to Boston, where her beautiful voice at once attracted attention, and at the age of fifteen was placed in charge of Miss Clara Doria Rogers, under whose care she rapidly advanced in the study of music and in the development of her voice. Soon after her arrival in that city the late Otto Dresel heard her sing, and invited her to join his Bach Club, in which, though barely seventeen years of age, she became a prominent figure. Mr. Dresel was well known as an intimate friend of Robert Franz, in Germany, and under his instruction Miss Clarke learned to sing the celebrated songs of his friend in a manner which Mr. Dresel declared he had never heard excelled. Mr. Dresel remained an admiring and stanch friend until his death, corresponding regularly with Miss Clarke when she was out of the city, and taking the greatest interest in her studies.

In 1891-2 Miss Clarke went to Germany to "aussprechen" and to get the tradition of the German Lieder, placing herself for this purpose with Frau Joachim, whose admiration of Miss Clarke's abilities was unbounded. Returning home in the spring of 1892, she resumed her studies with Mrs. Rogers. Indeed, it may be said that Mrs. Rogers has been her only teacher in the art of singing. It was not the intention of Miss Clarke's parents that she should adopt music as a profession, but her reputation became so widely extended and the demands for her presence at musicales and concerts so numerous that under the advice of friends and the persuasion of prominent musicians she prepared herself fully for oratorio and concert work. With a magnificent physique, a voice of wide range and exceptional sweetness, with no taint of that horrible vibrato, she sings with a breadth of tone, expression and enthusiasm that carry with it a charm.

During the coming season Miss Clarke's engagements, under the direction of Mr. Young, give promise of proving particularly brilliant. She will be heard in all the principal cities.



AND IF—

And if he should yet return,
What then shall I say?
Tell him that I watched for him,
Dying day by day. * * *

And if he, knowing me,
Question me of you?
Speak him soft, it may be he
Has known sorrow too. * * *

And if he should seek for you,
What shall I reply?
Give him then my golden ring,
Making no reply. * * *

If he ask why never a step
Wakes the silent floor?
Show him the extinguished lamp
And the open door. * * *

And if he should question still
Of the closing sleep?
Tell him, tell him, that I smiled—
Smiled—lest he should weep. * * *

—From the French of Maurice Maeterlinck, by W. G. FULFORD.

A NEW WAGNER STUDY.

RICHARD WAGNER—so it seems—promises to remain an interesting study long after his gorgeous æsthetic system and profoundly emotional music have passed into history. His personality, his double life—in the cerebral sense—and his absolute deviation from the normal are joyful subjects of study for the psychologists, amateur and professional. The whole pack are already at the heels of his memory, headed by that redoubtable sniffer of degeneracy, Max Simon Nordau. At a respectful distance and critically occupying a position midway between Nordau and Houston Chamberlain, is Mr. Ernest Newman, whose "A Study of Wagner" I propose to talk about this June day. Mr. Newman I have occasionally quoted with fervor and respect. He is the author of "Gluck and the Opera," and his study of Wagner is remarkable in every respect. In London it is published by Bertram Dobell; here it is issued by G. P. Putnam's Sons.

* * *

With the burning denunciations of Nordau still hot in my memory, I read Mr. Newman's book between gasps of delight. Despite professional jealousy, it is with a sense of relief you read the other fellow writing what you would like to say yourself—if you had only thought of it in time. In 1876, when I was peculiarly foolish, I remember striking off a phrase something like this:

"Wagner's theories are all right, but he can't put them into practice." For this blatant bit of idiocy I was rewarded with a glow of critical self-satisfaction. Since then, dearly bought experience has taught me precisely the reverse. It is Wagner's practice, his musicianship, that is miraculous, and it is his damnable and nonsensical theories of life, art, religion, dogs, vegetables and women that are insanely grotesque. Franz Hueffer, and latterly W. Ashton Ellis introduced me to the prose of the Master, and, fed as I was on the Schoolmen and their hair-splitting dialectics, on the entire range of the misty, muddy moonbeams of German metaphysics, I found nothing puzzling or astray in the composer's lucubrations. After Max Stirner and the egomaniac Hegel, Wagner seemed sane. I

greedily pitchforked into my consciousness all talk about the revival of Greek art, the complete fusion of all the arts in the music drama—his music drama—the variegated lunacies of his socialistic, vegetarian and anti-vivisectionist tracts, and above all did I believe—oh, the pity of it!—his perversion of Goethe's "Ewig Weibliche." I really thought ten years ago that Woman, with a capital W of startling size, was to regenerate society by a species of pulling and overhand hauling. This Savior was, to my Wagner-saturated brain, pictured as a Female of vast proportions, standing at the rim of a huge pit, and, with the windlass of salvation, she—the Eternal Womanly—drew us upwards and onwards from the depths of masculine depravity. It was very consoling. Since then I have realized that, while a motherly spank in time saves nine, men and women must work out their own future, independent of all problems of sex.

Senta, Elizabeth, Brünnhilde, Isolde, these were names for me to conjure with. When, with angry eyes I read Nordau I could not help acknowledging that Wagner's women were always redeeming someone, that the keystone of his stories was redemption through love. Some flicker of intelligence came to me after I had absorbed all of Wagner's prose and poetry. Something was wrong somewhere. Either the world was full of madmen or else—fatal idea for a fetish worshipper!

At last the awakening! Wagner's poetry I have often declared is rubbish, is mere words for music, a starting point from which the musician wings his way into the world of tone. That his flight should be so sustained, so high, from such a lowly, commonplace departure, is all the more wonderful. Now comes Mr. Newman with his fine, analytical brain and sweeps away the last clouds of doubt and suspicion. It is because he has accomplished what many of us tried to do that we should be grateful to him. Richard Wagner, he avers, is the greatest musician the world has yet heard, but in every other department of mental activity he was mediocre, a misty dreamer, a victim to all sorts of foolish obsessions, a sexual neuropath, a man without character, principles, morals, religion or sincere intellectual convictions. He furthermore, does this doughty and dangerous Mr. Newman, knock the philosophy of the Ring full of holes, demolish the theories of asynthesis of the arts—ah, that daring, extravagant, selfish dream of Wagner's!—and pounds him to pulp on the matter of his *libretti*, holding in this particular that while their content is poetic, their execution is absurd, and no more poetry than "Jack and Jill." A brave man is Mr. Newman, for just at this time Brother Barney Shaw is preaching in London beautiful nonsense about the economic, social meanings contained in the Ring. Whom the gods dislike they pit against Shaw. Yet not for a moment do I fear results. Newman—who reminds me, I can't say why, of Havelock Ellis—can always hold his own, and then he writes English—something that few English Wagnerians even attempt.

* * *

The new Wagner, very much shrunken as a thinker, but unduly exalted as a musician—Mr. Newman seems to forget that Bach, Mozart and Beethoven preceded The Man Behind the Scenes at Bayreuth—is after all an imposing spectacle. The book traces him from "Rienzi" to "Parsifal," each opera and music drama being considered in the light of the new criticism, a criticism internal as well as external. Newman is a trained psychologist, and his logical mind gives him a chance at a tremendous summing up and condensation of Wagner theories of life and art. Instead of wasting your money and time reading Wagner, get this book and catch his entire thought, duly expounded and commented upon. Of especial value is Chapter V.

Wagner's intellectual abnormality consisted in his being able to think verse and music at the same

time. We all know that the music far outcries the verse. Yet the extraordinary fact remains that Wagner saw or heard everything in terms of tone, hence, Mr. Newman deduces the fact that he was never a sane, clear thinker, but a man who ran after new and old philosophies, religious modes of life and a hater of established systems. In a word, a moral and mental anarchist, but an anarchist whose thoughts revolved about music, nothing else but music.

* * *

"From the psychological fact that he should conceive human character most completely in terms of music," writes our author, "there must necessarily follow the further fact that he was blind to all other modes of its conception. For him the primitive emotional play of speech and gesture on the musical stage, helped out, as it was, by the enormously suggestive power of his own art, was sufficient to express all he knew or wished to know of life, sufficient to give him every artistic emotion of which he was capable. Hence his contempt for the æsthetic emotions afforded to other men by other arts. To say that sculpture must pass over into the person of the actor—thus being 'redeemed' from stone into living flesh; that when a man learns to portray himself vitally on the musical stage, painting will begin to disappear; that architecture can have no nobler function than that of designing theatres for the 'purely human' drama—all this is to exhibit a most ludicrous ignorance of what these arts can do and of the undying elements of human nature to which they appeal."

* * *

Let us see what he says of Wagner's duple celebration:

"The brain of Wagner thus seems to have been one in which certain centres communicated more rapidly with each other than they do in the majority of individuals, and we have only to look at the matter in this way to see the real reason of his blindness to many of the effects of music and poetry, as well as his exclusive preference for that order of music that had poetic associations. In ordinary men the mental spheres that are severally concerned with the conception of music and poetry remain for the most part separate, so that music is cognized purely as music, and poetry purely as poetry. But we have only to imagine a brain in which these tracts were in closer intercommunication and we can see how such a brain would color many of its musical impressions with poetry and many of its poetical impressions with music. Of this kind we may conjecture Wagner's brain to have been. Everywhere throughout his works and in his letters we find him looking at poetry as no poet would look at it, and at music as few musicians would look at it; railing at the poets for cutting themselves adrift from music, at the musicians for striving to be independent of poetry; reading poetical meanings into Beethoven, and stripping poetry of everything that made it poetry, and laying it down that the musical art of the future should only be allowed to develop in the direction of poetical art. To support positions like these he indulges in the most extraordinary paralogisms, presenting, indeed, in his constant apriorism, in the perpetual weakness of his hold on actual facts as they exist for the mass of men, the spectacle of a mind enslaved to an inborn hallucination. There can, I think, be no question of his being abnormal on this point, of his being utterly off the line of ordinary psychology, and I trust there is nothing extravagant in the hypothesis I have put forward in

explanation of it—that in his fine and delicate brain poetry and music sang to each other across strands of matter, so that he never thought of one apart from the other, never knew in his own soul what were the sensations of the lover of poetry as poetry, or those of a lover of music as music. The upshot of our analysis must be that he was just an opera composer like the rest, greater than any that went before or any that have come after him, but still of their craft and lineage; his art being stronger, finer, firmer, lovelier than theirs, but still a rational development of theirs and not a new art work."

* * *

I shan't spoil your enjoyment by too many quotations. The main fault of the argument seems to be the author's inability to see that Wagner, our Wagner, the fascinating hypnotist, is what he is because of his ill-balanced mental apparatus. Granted that his theories are moonstruck, that he is greater when he forgets all about them, Wagner is nevertheless Wagner, and perhaps with clearer powers of reasoning might not have given us such cosmical music. He is great, despite his wrong-headed notions. Mr. Newman sums up this way:

"We are finally left with his musical work as revealing what we may call the real Wagner, for it is here he breathes the air that is native to him, he being as unfitted for the logical procedure of philosophy as for the logical ordering of his life according to standards of objective common sense. His music shows us not only how great was his gift for dramatic expression, but how peculiar was this gift to himself. I desire to close this study by iterating once more that he was the strangest and saddest of paradoxes; an artist who thought life greater than art, a pure son of imagination, who essayed to spread wings on the atmosphere of reason, a musician who was blind to much of the beauty of music, a poet who was insensible to nine-tenths of the beauty of poetry, a man with his ideas centred entirely in the drama, yet predestined to work in a medium in which it is impossible to realize the drama, an idealist who thought himself a prophet of real things, a Copernicus—to use the expressive phrase of one of our own younger writers—in a world of Ptolemaists. And crowning paradox of all, the purely musical effects which he was so apt to disparage and mistrust have been the secret of his enormous hold upon the public mind for the last quarter of a century. He, who desired not to be listened to merely as a musician, has made his way to the stars on the wings of his music alone. Nor need he fear competitors in his own field; for setting aside the mere extent of his musical powers, the peculiarity of them indicates that his was a brain of subtlest and rarest composition, put together cunningly by nature as no musician's brain has been put together before or since. There is none like him, none; and it is almost safe to say that there will be none like him to the end of time."

* * *

Mr. Newman is kind to the anti-Wagner critics, which is only poetic justice, for how could they be expected to follow the divinations of this monstrous genius, who squirmed so uneasily on his tripod, not knowing himself the meaning of his vaticinations? For me Wagner was the most self-conscious man of genius that ever lived. Until "Die Walküre" he was unoriginal, until the youth of his old age he was with unessential variations, as other men and musicians. Then by a mighty effort he got away from the beaten track—Nordau probably sees in this effort a further relapse into the slough of de-

generacy—and struck into the trail that led him to Bayreuth and glory.

Is it any wonder this man's life will always remain a refreshing problem for the psychologists?

* * *

Mr. Newman does not hesitate to look at the obverse of the Wagnerian medal, at the back of the human slate, and some not very nice things are discussed. But, without being an humble or haughty apologist, he never knives his idol as do some passionate pilgrims at the shrine. Wagner was a rather depressing specimen of humanity, but even Nordau admits that he must be measured by abnormal standards—the standards applied to lunatics. This I respectfully submit is nonsense. With all due consideration for the feelings of my learned and dear defier of Mazet committees, Dr. J. W. O'Sullivan, Richard Wagner was far from being mad. He had a brain of tremendous receptivity, which was continually overtaxed, so that clear thinking became impossible. His giant-like emotionalism and the blind worship of the Wagnerites almost upset his mental equilibrium. Is it any wonder?

I confess that the whole problem no longer interests me as it did. Brahms has rescued me from the paint and passion of the music drama; Brahms not to mention Bach and Beethoven. The real story is that Wagner had no feeling for absolute music. To him tone represented something concrete, tangible. He had the dramatic instinct, which in its turn was offset by the turgid, didactic spirit of the Teuton. A genius for making stage pictures and arresting gesture and catching color in his orchestra caused him to disdain the more difficult, the more spiritual victories of the absolute musician. The world is beginning to realize what artistic blasphemy this man preached when he spoke of Beethoven's Ninth Symphony being the departure of the new art. In parenthesis let me salute Philip Hale for his flouting of that awful last movement, but the last movement only. Wagner, like the fox in the fable, being tailless, made desperate endeavor to prove the futility of all tails. The greatest music is not wedded to words, the greatest poetry can never be sung. While it would be cruelty to destroy the entire range of song and operatic literature, yet its loss would not be as serious as the absolute destruction of the C minor symphony. I love singing, I love the music drama, but at its best vocal music is a makeshift for the musically unimaginative. Opera and music drama are crutches for lame ears; they are the most mediocre form of musical art. Opera was invented not from any imperious inner necessity, as Wagner fondly imagined, but because it is a rapid way of reaching the semicultured. The symphony, with varying modifications, will always remain the ideal form of music, the mold of beauty for all ages. Singing, posturing, scene shifting may be music drama, but music pure and absolute it is not. Wagner, then, was a failure, but, like Gustave Flaubert, one of the most gigantic and fascinating failures of the century. We love him for the music he made, and not for the books he wrote. He closes an epoch in art—the Romantic—and his music is not seed-bearing music. All of which is better and more pithily said by Ernest Newman in "A Study of Wagner."

JAMES HUNEKER.

Zehm at St. Barnabas.

Harry J. Zehm, the Guilman pupil and organist of South Norwalk, Conn., played at Saint Barnabas' Church, Brooklyn, recently. Mr. Zehm is now the director of the Germania Saengerbund, of South Norwalk.

SUMMER TERM from MAY 1 to AUGUST 12.

The regular annual entrance examinations of the fifteenth scholastic year begin September 18 next. Here is the schedule:

Singing—September 18 (Monday), from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.
Piano and Organ—September 19 (Tuesday), 10 A. M. to 12 M. and 2 to 5 P. M.
Violin, Viola, Cello, Contrabass, Harp and All Other Orchestral Instruments—September 20 (Wednesday), 10 A. M. to 12 M. and 2 to 4 P. M.
Children's Day—September 23 (Saturday), Piano and Violin—9 A. M. to 12 M.

The National Conservatory of Music of America,

(FOUNDED BY MRS. JEANETTE M. THURBER)

128 East Seventeenth St., NEW YORK.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND
CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES

Elsa Ruegger.

ELSA RUEGGER, the young violoncello virtuosa, who will visit the United States next season to make a concert tour under Victor Thrane's management, is one of the very few well-known women violoncellists now before the public. She is the daughter of a prominent government official of Switzerland, and was born in Lucerne. Before she was six years of age she had shown that she was uncommonly gifted in music. While still a very young girl she was sent to Brussels, where she lived under the happiest conditions and studied under Edouard Jacobs and other excellent teachers. Her predilection from the first was for the violoncello, and this instrument she studied assiduously, although she took a course of violin instruction under Miss Anna Campowsky. She received her musical and artistic training partly at the Royal Conservatory of Music, Brussels, and partly from this excellent teacher and violinist, who knew how to influence and nurture the rich, young talent intrusted to her care. It was Miss Campowsky who first recognized her transcendent gifts and made such glowing prophecies regarding her. She was a diligent student and never tired of practice. Previous to her eleventh year she had acquired a technic which was deemed little less than marvelous by her instructors, and had developed a refined taste, maturity of judgment and musical intelligence altogether exceptional for one of her immature years. She was more than a prodigy, for she played like a mature artist.

Soon after passing her eleventh birthday little Miss Ruegger began playing in public. Her debut was made in a concert for charity in Brussels, and her performance excited the wonder of the music critics and drew from them unqualified praise. Her success with the public was sensational. This was the beginning of her career, yet she continued for two years to study at the conservatory. She was not yet fourteen years of age when she completed her course there. In competition with a large class of pupils of talent, nearly every one of whom was considerably her senior, she bore off the highest prize and received special commendation from her teachers.

The young violoncellist now made a concert tour through Switzerland, with her two older sisters, Wally and Charlotte, both excellent musicians, and its success encouraged her to undertake a bolder enterprise. She was anxious to visit Germany and play before a Berlin audience. Thither she went, full of hope and enthusiasm, for though singularly modest, she was conscious of her powers. She made her metropolitan debut under the most favorable conditions and scored even a greater success than she had anticipated. The audience testified its delight in the most unmistakable way, and the press was liberal in its praises of the girl artist. It was her intention to stay in Berlin only one week, but her reception was so cordial and her performance aroused so much interest that her stay was extended to six weeks, and even then she was loath to quit the German capital. While sojourning there she played several times in the Bechstein Saal and the Singakademie with extraordinary success. She captured the public and the critics, and whenever she visited Berlin never failed to attract a large audience of its most cultured music lovers.

Miss Ruegger's success in Berlin was duplicated in Vienna, Paris and London, as well as in many smaller cities. An eminent music critic of Germany thus extols the genius of this young woman: "The violoncello is undeniably one of the most difficult of all instruments, and for that reason it rarely occurs that a woman gains mastery over it—especially so young a woman as Elsa Ruegger. She is only a girl, yet she has acquired extraordinary skill. So far as the mechanics of her art goes, she is able to perform accurately the most exacting works written for the violoncello. But it is not her technic which excites

the greatest surprise; it is her musical feeling. Her method is without fault. She is wholly devoid of any of the objectionable habits which mar the pleasure of a performance. Her tone is full, round and refined. She never scratches. Faultless, too, is her intonation. It seems as if she cannot play a false note, even when doing difficult double stopping. Her conception is ripe, not immature or girlish, like one might expect. Refined taste characterizes all her performances. She is surcharged with magnetism. She electrifies her audiences and wins their hearts. I have never been so touched by any violoncellist. It is my opinion that this beautiful young virtuosa is sui generis. There is none like her. Genius is stamped upon her brow."

The impassioned tribute that this staid German critic pays Miss Ruegger is reiterated and emphasized by the most discriminating and reserved critics in London and Paris. They do not hesitate to deal in superlatives when estimating her abilities.

Here are the testimonials which Manager Thrane has received from such great luminaries as Mottl, d'Albert, Rebeck, Winderstein and Feidler:

KARLSRUHE, May, 1899.
I know Miss Elsa Ruegger as an extremely talented, graceful and very serious artist, whom I wish to recommend warmly to all concert directors.

FELIX MOTTL,
General Musical Director.

MAY, 1899.
Miss E. Ruegger is, in spite of her youth, one of the greatest violoncellists of our day. I had the greatest pleasure in hearing her play. I find her tone, her musical taste and her execution most excellent, and am sure that all connoisseurs must confirm my opinion.

EUGEN D'ALBERT.

MAY, 1899.
Miss Elsa Ruegger's artistic execution as violoncellist is so extraordinary that I must give her the most favorable certificate. She does not only possess the cardinal virtues of string instrumentalists—beautiful tone, pure intonation—but knows how to touch the inmost heart of her hearers through her most exquisite expression. In one word, I never met in my whole director career a violoncellist who in every regard could answer in such degree artistic perfection.

JOSEPH REBECK,
Königl. Kapellmeister, Dirigent der Philharmonischen Concerts in Berlin.

LEIPZIG, May 15, 1899.
I recommend the violoncello virtuosa Miss Elsa Ruegger as a thoroughly accomplished artist to all concert committees.

The very charming young lady has played repeatedly under my conductorship, and has each time met with entire success with both press and public. Her tone is of wonderful beauty, her technic absolutely sure. Miss Elsa Ruegger is, to my mind, one of the most sympathetic artists who have appeared during the last few years.

HANS WINDERSTEIN, Kapellmeister,
Conductor of the Philharmonic Concerts in Leipzig, Halle and Magdeburg.

ST. PETERSBURG, May 17, 1899.
Most gladly I accede with your wish, and state the immense success which your appearance met with at the concert of the Russian Imperial Musical Society, which I conducted. You are certainly one of the most brilliant in your profession (art).

With best wishes for your future artistic career,
Yours very truly,
MAX EDMONSDORFER,
Kapellmeister of the Imperial Russian Musical Society, St. Petersburg.

HAMBURG, May 17, 1899.
I state with great pleasure that in Miss Elsa Ruegger I have learned to know an exceptionally charming violoncello talent; splendid technic, beautiful, penetrating tone and exquisite and noble interpretation seem to me chiefly remarkable in her highly charming playing. By a perfect mastery of her instrument Miss Elsa Ruegger wins irresistibly the hearts of all her listeners, as well as by her evidently great talent, her extraordinary power and her delightful personality.

MAX FIEDLER,
Kapellmeister and Conductor of the Symphonic Concerts, Hamburg.

Mme. Devine's Summer School.

Mme. Lena Doria Devine's studio at No. 136 Fifth avenue will be open this summer (Saturdays excepted), and a special summer course of study will be begun July 5, for the benefit of professional singers, teachers and amateurs.

Letter from Mr. Archer.

PITTSBURG, June 17, 1899.

Editors The Musical Courier:

REFERRING to an extract from the *Pittsburg Times* published in your current issue I desire to say that in my recent lecture on "Composers and Music Makers" I did not criticize local composers or teachers nor allude to them in any way either directly or indirectly, individually or collectively. Neither did I make personal allusion to any composer of comic opera resident in this country. I certainly did refer in general terms to Ethelbert Nevin in conjunction with several other American composers who have won conspicuous recognition both at home and in Europe, irrespective of their nationality. In fact, I dealt with my subject in all its bearings solely from an impersonal and aesthetic standpoint, according to my invariable custom.

Had I seen the *Times* article at the time of its publication I should promptly have denied its accuracy, but it was only brought to my notice a few days since.

If you will kindly insert this letter in your columns I shall feel greatly obliged.

Yours truly,

FREDERIC ARCHER.

Anna E. Otten.

The return to this country of Anna E. Otten after her most successful appearances in Germany was most gratifying. The great impression which this brilliant violinist made in the leading German cities is flattering in the extreme. By an arrangement recently made Miss Otten is now under the direction of Charles L. Young, and her forthcoming appearances under such capable management will be looked forward to with pleasure. Miss Otten's career is of interest. She was born on Bertrand's Island. When very young she was sent abroad. For generations her family had been noted for their musical ability. Her grand-uncle, G. D. Otten, late music director of Hamburg, Germany, was a personal friend of Felix Mendelssohn and Joachim. Director Otten was noted for his direction of Beethoven's Ninth Symphony in its original form, with voices and orchestral accompaniment, until that time the symphony having been given by orchestra alone. While Miss Otten has never been considered a prodigy, it was at the early age of ten that she first performed a violin concerto with a noted orchestra at Davos, Switzerland. Perhaps the best testimony that can possibly be offered of Miss Otten's genius are the columns of praise that have been bestowed upon her by the German press.

Mrs. Virgil and Her Pupils.

Mrs. A. K. Virgil has just returned from a trip to Allegheny, Pittsburg and Washington. Mrs. Virgil and her pupil, Miss Florence Traub, were the guests of Miss Emma K. Baker in Allegheny, and were entertained by Miss A. E. Rogers and Mr. and Mrs. Joseph Gittings in Pittsburg and Harvey Murray in Washington. Miss Florence Traub was the pianist in a benefit concert given at Carnegie Hall, Allegheny, under the direction of Miss Baker, whose pupils played the first half of the program. The concert was a great success. Miss Florence Traub won golden opinions from the audience because of her artistic playing. Mrs. Virgil made a few remarks concerning the Virgil method, which seemed to interest the audience greatly. She is a pleasing speaker, and expresses directly and clearly her thoughts.

At the invitation of Mr. and Mrs. F. H. Shepard, who have a school of music in Orange, Mrs. A. K. Virgil gave a recital with eight of the children in the kindergarten department of the Virgil Piano School, assisted by Master Miner Gallup and a tiny little tot, four years old, Miss Beatrice Pollak. The affair was highly successful, and after the recital the children were entertained on the grounds of the school and served with refreshments.

Announcement Extraordinary! Season 1899-1900.

PETSCHNIKOFF, The Russian
Violinist.

HAMBOURG, The Russian Pianist.

SIEVEKING, The Dutch
Pianist.

JACKSON, The American
Violiniste.

RUEGGER, The Swiss
'Celliste.

SAVILLE, The Famous
Prima Donna.

Engagements for the above mentioned European Artists are now being booked.

J. V. GOTTSCHALK, Representative. Direction: **VICTOR THRANE**, 33 Union Square, NEW YORK. Telephone: 2608 18th St.



139 KEARNY STREET,
SAN FRANCISCO, Cal., June 15, 1890.

GRAND OPERA AND NO MISTAKE!

SAN FRANCISCO music lovers never experienced such a complete surprise as that created by the Lambardi Grand Italian Opera Company that opened what at first seemed to be an unpropitious engagement at the California Theatre last week.

It was rather a great risk to bring another opera company into this opera ridden place at the close of the season, and the prophets, whose foresight is usually based upon past experiences, were not backward in predicting a financial failure for this undertaking.

But Samuel H. Friedlander, who, as a theatrical manager, had given much evidence of his skill and good judgment, proved again that he may yet depend upon his business sagacity, and the house which was almost depopulated in the beginning of the week proved almost too small at the end of it. Let us see how this happened.

We may not be able to claim as high musical honors as some cities of the East or Europe, but one thing must be accorded us, and that consists of a careful, undisputable discrimination of our public concerning that which is worthy and that which is unworthy. Whenever an artist succeeds in gaining the applause and appreciation of a San Francisco audience, and I may say the press, he or she may safely continue the journey without further worry. On the other hand, woe to those who, heralded to be efficient and superior, endeavor to pocket the California gold without giving sufficient return therefor! For they will find a truthful likeness of their shortcomings in the mirror of public opinion. But let us return to the Lambardi Opera Company.

After having suffered from the antiquity of a petrified chorus, and with lamblike patience submitted to the fearful torture of an abominable orchestra, our public had retained yet sufficient musical taste to appreciate the cast of principals—a cast that would do honor to the foremost operatic companies of the world. Within three days Messrs. Wood and Wyatt, the managers, presented nine good artists to the San Francisco people. On Monday last we had Gandenzio Salassa, baritone; Fernando Avadeno, tenor, and Blanca Barducci, dramatic soprano. Tuesday evening revealed Bardarocco and Travaglini; Wednesday brought out Ferrari, Russo and Italia Repetto, whose Lucia is far better than Melba's, and who created quite a sensation here because of her brilliant dramatic timbre and superb histrionic accomplishments. Her mad scene was a piece of acting that had never been equaled here. Thursday gave us Adalgisa Rossi.

Each of these artists is a vocalist of considerable skill, and may vie easily with any member of the Ellis Company. And to think of being obliged to pay \$5 to hear artists in-

initely inferior to the above, whom we could listen to for \$1.50, and even 50 and 25 cents. Of course, Lambardi has no symphony orchestra or chorus, but how easy it will be to organize both with such a great cast, and even if the prices are raised a little, the people here would be glad to patronize such talent.

Here we have an illustration of the demoralizing effect of the star system. Lambardi has no stars; does not advertise them as such. Hence, his principals are equally efficient, and he is able to produce every evening new and brilliant vocalists. What a relief from that detestable custom that asks us to suffer the incompetency of many in order to listen to the competency of a few!

The repertory for this week is: Sunday, "Aida"; Monday, "Lucia"; Tuesday, "Traviata"; Wednesday, "Ernani"; Thursday, "Il Trovatore"; Friday, "The Masked Ball"; Saturday matinee, "Rigoletto."

LOCAL HAPPENINGS.

Adolphe Locher's Mass in D was sung at St. Mary's Cathedral a little over a week ago. It is a composition that deserves more than passing notice, for, besides being original, it breathes fervor and emotion, and corresponds with the text. Particularly impressive is the "Kyrie Eleison" and the closing hymn. Mr. Locher's music transmits sentiment, and is not at all afflicted with that banal reminiscence that mars the beauty of many modern songs. It is French in spirit (musically speaking), and very melodious; this is especially apparent in a number of exceedingly valuable songs, which Mr. Locher showed me recently. It is a pity that they are still awaiting publication.

The pupils of Bernhard Mollenhauer gave their sixth violin recital at Byron Mauzy Hall on Tuesday evening, June 13. The following program was presented:

Sarabande	Bohm
.....	Edward Krükeberg.
Concerto (first movement).....	Bloch
.....	Master Raymond Gott.
Romanza	Heitsch
.....	Miss Grace Lynch.
Concerto (first movement).....	Rieding
.....	John Lewis.
Souvenir de Posen.....	Wieniawski
.....	Otto Rauhut.
La Chasse.....	Vieuxtemps
.....	Eugene Redeuill.
Seventh Concerto.....	De Beriot
.....	Miss Fannie Burton.
Souvenir de Bade.....	H. Leonard
.....	Miss Lillian Spink.

Last Sunday the musical vesper services at the Unitarian Church in Alameda were discontinued for the season. Miss Elizabeth Westgate, to whose energetic efforts and ambitious work is due the great success of those services, may indeed feel proud at the result of her

work and need not fear that the worry connected with such an undertaking was in vain. A string quartet, under the direction of Alex. T. Stewart, played classical selections in an exemplary manner. Miss Westgate played Schubert's "Traumerei" on the organ with delightful expression and neat execution. Putnam Griswold sang a few solos that revealed a bass voice of fine compass, excellent timbre and good carrying quality.

If one considers that Mr. Griswold had but scanty opportunity to cultivate his voice, and even now is hampered considerably in paying that attention to his studies necessary for their completion, it is astonishing how much he is able to accomplish. He sings with a soul, and his diction is delightfully distinct.

At an enjoyable informal reunion at Alameda I had an opportunity to admire Miss Ella Graves' piano playing. Proper use of the pedal is the pre-eminent feature of Miss Graves' recital, and convinces me of the fact that the young lady is a musician by birth rather than by choice. To pedal properly is an art by itself, separate and distinct from the dexterity to be exercised on the keyboard.

After I found that Miss Graves knew how to manipulate the pedal I watched her recital with increased interest, and discovered in addition that the young lady had a clean attack, elastic fingering, a fair idea of execution and healthy, original ideas. Miss Graves is a pupil of Miss Westgate and seems to have imbibed and retained much useful advice from her teacher, who no doubt is very proud of her charming favorite. There is every reason to believe that some day this pride will adopt very large proportions, and justly so.

From the Santa Cruz papers I glean that a benefit concert is in preparation for Miss Maude Hohmann, who expects to leave that city in order to enter the Boston Conservatory of Music. It may not be amiss to state that Miss Hohmann possesses a dramatic soprano that promises to become very valuable. Miss Hohmann decided just in time to tear herself from the lethargy that surrounds her in the little seaside resort and escape the envious criticisms of a few disgruntled amateurs who do not know the difference between a brass band and a symphony orchestra. The pure musical atmosphere of Boston will soon develop her voice to such an extent that it will create notice.

I have heard Miss Hohmann repeatedly, and can safely assert that with the proper training the young lady will be heard from some day. Whether the conservatory is a proper place to seek cultivation is a question which I would hesitate to answer in the affirmative.

Another member of Santa Cruz's musical cult is here at present visiting friends. Miss Ethelbert Morey, highly re-

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spected and well liked both in the musical and social sphere of Santa Cruz, is about to go to Chicago and other Eastern cities on a journey of recreation. Miss Morey is an enthusiast as far as music is concerned and a young lady who has the ability to make friends by the dozen wherever she goes.

Alfred Heymansson, formerly active as a music teacher here and now residing at Santa Cruz, is paying San Francisco a short visit.

The departure of Ferdinand Stark necessitated a change in the Zinkand Orchestra. It gives me great pleasure to state that Eugene Carlmuller has been appointed to fill the vacancy. Mr. Carlmuller is a musician who brings vivacity into his work and who, because of his bonhomie, is received with open arms wherever he goes. He will in a measure fill the void left by the absence of genial Ferdinand Stark, and though not enjoying the flattering reputation of his predecessor, Mr. Carlmuller is sure to give satisfaction and will ere long, like Stark, have played himself into the hearts of those who frequent that elegant resort, not only because of its unexcelled service, but because of its fine musical programs. May he be successful in his new career!

The end of the musical season has arrived, and three theatres present opera. The Tivoli gave Strauss' "Merry War" last week, and for this week has billed "La Fille de Madame Angot." Both plays are presented with that accuracy and care which is so well known by the patrons of the Tivoli. A feature of last week's performance was a new song by Max Hirschfeld, the able conductor, entitled "Because You Love Me." It is a most creditable composition, is not marred by shallowness, but evidences originality and a keen judgment of that which is good. The orchestration is brilliant, and an interlude, although very short, adds to the general operatic character of the composition. Mr. Hirschfeld deserves to be congratulated both on his composition and the excellent choice he made in asking Frank Coffin to sing it. Mr. Coffin, by the way, has signed a six months' contract with the Tivoli, and will soon figure as one of the profession. Gracie Plaisted, the popular sourette, has returned again and is as popular as ever.

At the Grand Opera House the Southwell Opera Company presented "I Pagliacci" astonishingly well. Winfred Goff as Tonio was indeed a surprise. No one ever thought he could sing the prologue in such an ideal fashion, and no one ever imagined that his baritone contained the timbre, dramatic quality and color exhibited last week. Thos. Persse, too, surpassed himself as Canio, and succeeded admirably in singing and acting the part in a manner that earned for him the enthusiastic approval of the audience. Edith Mason, as usual, captured her auditors by her brilliant voice, vivacious acting and clever interpretation. Both chorus and orchestra were all that could be desired in the production of such a marvelous work as "I Pagliacci."

Musical affairs will now be at a standstill for some time, and it will be difficult to fill the San Francisco department with musical news; however, I shall try to satisfy the musicians in this want by following more closely the work done in other parts of this State.

ALFRED METZGER.

Broadfoot for Mexico.

Eleanore Broadfoot, who has signed with Grau, beginning in November, will until that time sing leading parts at the Teatro Nacional, City of Mexico. She makes her debut in "Aida," and will also sing Amneris, Azucena, Leonore, Laura, Urbano, Siebel, &c. Madame Murio-Celli thus sees another pupil launched on the high road to operatic renown.



FRANKLINSTRASSE, DRESDEN, May 27, 1890.

SEVERAL American artists and art débutants have of late been heard in concerts in Dresden. By Mrs. Frissell's reports the readers of THE MUSICAL COURIER are informed of the successful public appearances here of Miss Regina de Sales, Miss Augusta Cottlow and Frederick Fairbanks.

About a fortnight ago an American tenor, Lawrence O. Tyler, who for some time studied with Georg Ritter, made his initial bow before a Dresden audience. Unfortunately the singer was so hoarse that his voice resources, which, by the way, seem quite remarkable, could not be judged fairly. Mr. Tyler was ably assisted by the Misses Dorothea Baly, Amy Stevenson and by Mrs. Potter Frissell, of New York. Miss Baly, a violinist of the Rappoldi school, by her strong temperament, sound technic and fine delivery, took her audience by storm, all the more so as her selections, in a refreshing way, contrasted with the somewhat lengthy and altogether too dreamy numbers of the program. She played various soli by Ries, Papini, Thomé and Hubay. Miss Stevenson, the owner of a fresh, resonant voice, sang the "Mignon" aria with expression. She has capabilities which guarantee a successful career.

The artistic selections of Mrs. Potter Frissell lent special charm to the evening. Her poetical interpretation of Rubinstein's Barcarolle in G minor and Schumann's aria from op. 11 won for her many admirers. Mrs. Frissell, the only representative here of the Leschetizky method, possesses in full the distinguishing qualities of this famous school—a most beautiful, singing touch, virile conception, good musical phrasing and an exquisite pedaling. Mrs. Frissell impressed everybody as a serious and gifted artist, who will surely make her way as a musical pedagogue of note. As communicated to me, Mrs. Frissell will be one of the soloists of the Ries Philharmonic concerts next fall.

Another American, Miss McGrew, singer, was heard to utmost advantage in a matinée given at Fräulein Natalie Haenisch's pretty reception rooms last week. The young artist, who is a pupil of Fräulein Haenisch, sang the great "Traviata" aria with a fervor and strength of dramatic expression almost surprising for one so young. She evidently has the making of an exceptional stage singer. Miss McGrew, having already signed her agreements with the direction of the Court Opera at Schwerin, will be a member of that stage from the beginning of 1900. Miss Virginia Listeman, daughter of Bernard Listeman, the well-known Chicago violinist, likewise by the effective singing of some songs reflected credit upon Fräulein Haenisch's instruction; her spirited interpretation of Becker's "Frühlingszeit" evidenced prominent musical abilities. She has a voice as young and fresh as herself. Fräulein Maria Spies gave an inspired interpretation to a most beautiful song by Ludwig Hartmann, and some compositions by Karl Gramann and Enrico Bossi, the latter a prominent Italian composer, holding at present the position of a director of the Conservatory of Venice. His "Canti Lirici," sung in the German translation by

L. Hartmann, are marked by originality and a noble and rich inventive vein. Being musically highly interesting, they no doubt will form the feature of song recital programs next fall. Mrs. Frissell (one among the invited guests of Fräulein Haenisch) kindly contributed some piano soli, given with great musical taste and beauty of tone production. Occupying the space at the piano where often Anton Rubinstein sat, and where I last heard him play, Mrs. Frissell's contributions added to the musical pleasures of the occasion. The social character of Fräulein Haenisch's examination matinees deserves special mention. They are occurrences of great enjoyment to her friends, revealing at the same time her own delightful hospitality.

A grand concert in aid of the funds for a monument to Anton Rubinstein was arranged by Van Schuch on April 12. Those who assisted were Mme. Dolina Gorlenko, of St. Petersburg; M. de Sicard, from Kiev; Josef Hofmann, Dr. Rabl (accompanist), and last, not least, our exquisite violoncellist, the royal chamber virtuoso, Ferdinand Boeckmann, whose matchless singing tone and musicianly delivery conquered one and all in the audience. As for the foreign artists, the chief interest was centred around the violinist, M. de Sicard, a second Sarasate, minus his unfailing tone beauty and purity of intonation. M. de Sicard is a subjective and emotional player. Whenever his bow met the strings he said something, and in Nachez's fine gypsy dance it seemed as if he had expressed himself directly to someone very dear to his heart, so vivid and immediate was the warmth of his delivery. There is the true Slavic temperament in his blood. M. de Sicard is an intensely interesting apparition on the artistic firmament, whose alpha and omega are not only technic, but spirit and soul. We shall not forget him. Josef Hofmann played two of Chopin's chant polonaises with a beauty of tone gradation that recalled his famous master, Rubinstein himself. If he would but have left the "Tannhäuser" overture in the piano arrangement alone! It was, to be sure, a brilliant display of technical bravura, but oh for his sober conception! As I joined in the applause that followed I thought of an anecdote about Rubinstein. The great maestro was playing in Dresden at a rehearsal, to which, he having admitted some friends as listeners, a lady admirer of his brought her little boy. After the master had finished the child, like the rest of the audience, began applauding furiously. Rubinstein, deeply touched by the incessant clapping of those tiny little baby hands, approached him, and pressing the child in his arms kissed him, asking why he cheered so, whereupon the boy, with his softest smile, said: "Because you stopped at last."—Tableau!

Concerning the song interpretations of Mme. Dolina Gorlenko, I cannot conscientiously join in the great praise bestowed on her in Paris and St. Petersburg; Van Schuch's artistic accompaniment to her last numbers were far more attractive to the hearers. The works of the various Russian composers, of which the program was made up, such as Rubinstein, Glinka, Rimsky Korsakoff, Borodin, Solowioff, Tchaikowsky, Cui and Dargomischky, were especially interesting. His Majesty the King and several other members of the royal family attended the recital from beginning to end. All of Dresden's musical and social lights as well were present in the audience, which was an enthusiastic one.

A very interesting composition by Mozart, consisting of a Fantasia for organ and string orchestra, was, strange to say, first heard in Dresden in a concert given by the Mozart Verein on Ascension Day, two weeks ago. A note on the program informed the hearers of the circumstances under which Mozart composed—namely, "made to order"—this beautiful creation of his. To Mozart, as everybody knows, the royal road to Parnassus was not smooth; the composer, on the contrary, during the whole of his lifetime, having labored hard under the misery of economical troubles. This was the reason why he one day accepted an "order" given him by a wealthy collector of curiosities wishing for a com-

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position to be performed on a precious antiquity object of his—an "Orgelwalze"—a kind of organ mechanism within a clock, which we might simply call a "musical clock." Such an order to such a genius seems hard, not to say impossible—posterity, however, now thankfully takes this fact into consideration, resulting as it does in the production of the aforementioned beautiful Fantasia. This composition, proving the fertility of Mozart's rich imagination, is distinguished by that true vitality and grace which are so strongly characteristic of the great maestro's works. The Adagio especially is very impressive, abundant in tone beauty, in richness of color and full of immediate expression. That the work could not be produced in its original setting goes without saying. The merit of having brought it before the musical world in its present artistic scoring is due to the leader of the Mozart Society Orchestra, Herr Hofkapellmeister Alois Schmitt, who is an indefatigable and highly successful worker in the field of skillful instrumentation. The work done by the orchestra and the organist Herr Hornig, under Herr Schmitt's leadership, compelled admiration.

For fear of trespassing upon the kind patience of my readers I have to close this letter, leaving the rest of the most interesting selections of the Mozart Verein concert to be touched upon another time. They added to the attraction of the recital, which must be regarded as a musical feast of no ordinary significance and upon the success of which the Mozart Society and its artistic leader, Herr Hofkapellmeister Schmitt, may justly pride themselves.

A. INGMAN.

Mrs. Margaret Dell Von der Heide Dead.

Mrs. Margaret Dell von der Heide, the mother of the Milan correspondent of THE MUSICAL COURIER, in her girlhood days was a favorite concert and church singer, though not a professional one. At the time of her marriage to the Count Herman Dell von der Heide, a young German military officer, she was considered one of the belles of Cincinnati, Ohio.

She was a lovable woman and an undoubtedly gifted one, always maintaining her high ideals. Upon the occurrence of her death she was a resident of Cincinnati. She was sixty-five years of age, and the immediate cause of her death was injuries received in an accident last February. J. F. von der Heide, the New York singing teacher and eldest son, who is at present residing in Milan, Italy, has been cabled to return to America.

Samuel T. Compton.

Samuel T. Compton, leader of the Grand Opera House Orchestra, of Wilmington, Del., has graduated in theory from the Philadelphia Musical Academy, also winning the first prize, a gold medal, awarded for the best composition in the Fugue Class, in competition with several bright musicians of that well-known school. His teachers were R. Zeckwer, F. E. Crisson and Gustav Hille, the latter having been his violin preceptor for some years.

Mr. Compton is a bright musician, who does credit to his native city; though a young man, still he has a wide experience in musical affairs. For several seasons he has been conductor of the Grand Opera House Band, playing and conducting summer seasons in the principal park in Wilmington, and has quite a collection of scores of his own, which do credit to him. He has been engaged by the firm of Brown & Banks, in this city, to do their arranging. Nearly all orchestrations of music of recent local productions have been made by him. Wilmington has several musicians who claim this ability, but none has ever submitted a sample of his skill for public approval.

MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver, Supervisor of Public Schools in Westfield, Mass.]

THE actual presence and co-operation of about a dozen prominent teachers of school music has been promised for the proposed conference of school music supervisors, and I take the liberty (after having consulted several of the number) to announce that an independent conference of school music supervisors will meet at Utica, N. Y., Thursday, July 6 (the New York State Teachers' Association meets at Utica on the same date, and its musical section has a meeting with papers by Miss Crane, of Potsdam; Mr. Cogswell, of Syracuse, and others).

This first meeting will be given up to organization and arrangement for the meetings to follow. Although the design of the proposed conference was explained in last week's MUSICAL COURIER, yet I beg to explain again, for the benefit of those who may not have seen the last number. It is in no sense to be a summer school, but is to be given up to a frank and fearless discussion of the problem of what should be taught in public schools for the best interests of the cause. Every supervisor of music in the country is welcome, and it is to be hoped that all who attend will make an effort to do something for the good of the cause that now languishes for want of co-operation and independent discussion. Knowing right well the jealous manner in which every publishing company watches the interests of the system, method or course which it has adopted (it is right that they should), I wish to again assert that it is the farthest from the intention of the instigator of this move to attack any of them. I cannot see how they can help but feel that such a conference as is proposed would be the very best thing for their interests, and, though I am but one, I should expect that the meeting would be conducted without the slightest attack upon any of them. I should feel that we had met in vain, worse than in vain, if the conference should deteriorate into a maligning or a booming of any of the methods. Give us the best ways and means, and then allow others to do what we do; that is, use those published works we choose.

Again I say, the necessity for such a meeting is all too apparent to all thoughtful supervisors to need explanation or urging to be present, and those who realize no need of such contact with the ideas of others are to be pitied, and should be left now to sleep until the sound of the September school bells shall announce the continuance of their salaries.

Whoever chooses to come will find (barring accident) Dr. Rix, of New York; Mr. Handel, of Orange, N. J.; Mr. Cogswell, of Syracuse; Mr. Roberts, of Utica; Misses Dunning and Coleman, of New York city; Miss Hodges, of Calumet, Mich.; Mr. Hood, of Nashua; Miss Crane, of Potsdam, N. Y.; Mr. Gowen, of Tonawanda, and whoever else may see fit to give us their company. I think I may be able to induce some others to attend from this part of the country.

The duration of the conference will depend entirely upon the wishes of those in attendance, as will, indeed, everything else concerning the same. All the part I have to take in the affair will have been done when I have succeeded in getting the company together. Mr. Roberts writes that they are arranging for board for those who attend the State Teacher's Convention for about a dollar

a day, and I now request that all who wish to attend the supervisors' conference write to T. L. Roberts, 52 Oneida street, and request of him to arrange for board for themselves and those who will come with them.

By holding meetings forenoon, afternoon and evening a great amount of ground might be gone over by Saturday night, and whether the meeting should last longer would depend entirely upon the members of the conference. Let everyone come loaded and ready to be useful rather than ornamental. How fine it would be to see a few supervisors together who were anxious to discuss the needs of school music and were not spending a large share of the time in a hunt for a good time or figuring on the chances to entertain the company with some of their personal ability as artists in some musical line. A few meetings of actual work would send us all back to a year of growth. We will never get out of school music any more than we as supervisors are willing to put in, and it does seem to me that the vast majority are willing to put in mighty little, hence the reason why mighty little has been gotten out of it.

A private response to this final letter or appeal, stating your intention to be present, will be appreciated. Those who are going should do all in their power to get others to attend. Make plans and be at Utica for the first call of the bell on Thursday, July 6, 1899.

The article in THE COURIER of June 14 entitled "Our Point of View" is in answer to an article said to have been recently published in a New Haven paper. I have no time to look the matter up, but it sounds strangely like an article (the one quoted) which first saw the light through the columns of THE MUSICAL COURIER some months ago, and at the time was commented upon. Doubtless the New Haven paper copied from THE MUSICAL COURIER.

MY DEAR MR. WEAVER—Only recently I finished your article in THE MUSICAL COURIER, and am almost ashamed that I have neglected to write to you before. Last week I had planned out for a week of hard work, having no school, but alas! I was taken ill and could do next to nothing. Besides that, I surely expected that many of our worthy co-workers in the public schools would keep you so busy with writing out their work or experiences for you that I need not fear to stand back for a while.

But I do not wish to give you the impression that I have no more to say about that great work in our public schools. How can we interest the public at large, the parents of the school children and the ruling powers of the many school boards, superintendents and corps of teachers of the really great importance, of the great necessity of music in public schools?

Well, I know that in a great many towns and cities music in the public schools is looked upon as a side issue, as something just to be tolerated. The music teacher is supposed to be a kind of hanger-on, with nothing to do but just to teach a few songs and cash his check regularly each month. How now will we music teachers and supervisors prove to each and every one what music teaching does mean, what good it does do, what help it can and ought to be to every school, to every scholar and to every class teacher, to every community, to every State, in fact, to all our goodly land? Who of your contributors is the man to set forth in a series of short but telling articles the merit of music in public schools? Music as a helper and promoter of good health and healthful development of the body, of the mind, of the heart, of the moral and spiritual side of each child. Music in co-relation to the other studies; music in regard to the

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affairs of communities, states and nations; music from the practical standpoint or the money making side.

Does it pay? Does it pay the children to study music in our public schools; has it any influence on their after life in gaining a livelihood? How I wish that someone would take up this theme and write such beautiful variations to it that all doubts could be removed forever. I am very grateful to the publishers of THE MUSICAL COURIER for opening its valuable columns in the interest of public school music, and I am sure every music teacher should feel it his duty to buy THE COURIER every week or to become a yearly subscriber.

What do you, my dear sir, think of trying to interest some of the daily papers to reprint or to take up this matter either now or in the fall. If our daily papers or weekly journals would devote some space to this music theme, or open a special educational column and reprint some of these articles from THE MUSICAL COURIER, would it not come nearer to the parties we, as teachers, wish to reach? Let THE MUSICAL COURIER be our battleground, our assembly room, our refreshment table, our helpful companion, and from there branch out into all homes and hearts. Must America import musicians and singers forever and let our hard earned money be carried across the ocean to enrich and beautify foreign lands? Must America, so advanced and great in so many things, be and always be the poorest nation in folksongs and home songs? Can we music teachers not prove that with the right aid of all concerned America is fully able and equipped to come to the front in music as well as in trade? Please be kind enough to consider this rather lengthy cry for help, but I want help, and am willing to help where and in what I can. It does not speak well for our cause if we have to look with a lantern or a searchlight for champions. With my very kindest regards, I am, yours very sincerely,

F. G. HANDEL.

New York Ladies' Trio.

The personnel of the New York Ladies' Trio for the coming season will be Miss Rossi Gisch, violinist; Flavie Van den Hende, 'celliste, and Hilda Newman, pianist. Miss Gisch is a beautiful young American who had lately returned from Brussels, where she was for several years Ysaye's best pupil, and where she graduated with highest honors from the Brussels Conservatoire. She replaces Dora Valesca Becker, who upon her marriage, which occurs shortly, will retire from the professional stage.

Hilda Newman, a charming young Californian, assumes Miss Schiller's position as pianist. Miss Newman is a Leschetizky pupil and a most finished artist, about whom flattering eulogiums are heard of her brilliant technic and magnetic personality.

Flavie Van den Hende, the 'cellist and organizer of the trio, remains, and thus the combination will be strengthened and made more attractive than ever before the coming season, which promises to be a brilliantly successful one.

Miss Carllsmith continues as prima donna of the company, and Chas. L. Young the manager.

Broad Street Conservatory of Music.

At the annual business meeting of the Alumni Association of the Broad Street Conservatory of Music, held at 11 o'clock last Wednesday at the conservatory, 1331 South Broad street, Philadelphia, the following officers were elected to serve for the ensuing year: President, Miss S. Lelia Bowers, Washington, D. C.; vice-president, Miss Marian Rudy, Philadelphia; secretary, Miss Ella O. Manning, Camden, N. J.; treasurer, Miss Cora S. German, Philadelphia. The election of officers was followed by a banquet in the concert hall of the conservatory.

Alfredo Barilli, the pianist and composer, of Atlanta, Ga., is spending part of his vacation in New York.

PHILHARMONIC ARTISTS, 1899-1900.

At a special meeting of the directors of the Philharmonic Society held yesterday the following artists were engaged for the first three concerts of next season: November 17, 18, Petschnikoff, violin; December 8, 9, Hambourg, piano; January 5, 6, Leonora Jackson, violin. The engagements were made through the Concert Direction of Victor Thrane, which controls these artists for the coming season.

Francis Fischer Powers.

After a thoroughly successful season in New York this singer and teacher has left the city for the summer and will pass several months in Kansas City. A literary and society journal of that place contained the following article in a recent issue:

Francis Fischer Powers, of New York, has come to Kansas City for the summer, and if his first week may be accepted as any criterion his stay will be one long social and musical triumph. Mrs. Wallace C. Goffe, a charming woman and talented soprano, gave a musical morning last Monday, and Mr. and Mrs. Frank P. Fiske entertained in his honor Thursday evening. The handsome Goffe home at 2150 Brooklyn avenue was crowded with a large and brilliant throng of music devotees, and Mr. Powers was the Joss that sat cross-legged on the high white throne. He is a big, handsome fellow, and his mien has all that royal graciousness and complacency that come from avoirdupois and years of feminine admiration. There were few men present, and Francis Fischer Powers reigned as a king all undisturbed. He moved from group to group, scattering happiness by words, bows and smiles, even as the sower scatters grain. And in a certain sense it was grain, for Mr. Powers will reap his harvest. This singer is a man who brings to mind most forcibly Alfred Henry Lewis' remarks anent "the hypnotism of beef." Mr. Powers is famous throughout the land, but it is a question whether his cup of success would now be so brimming had he been built on the lines of Cassius, instead of being curved like Apollo. Here's to your plethoric personality, Francis Fischer Powers!

A Singer Praised.

Madame Pappenheim's young artist pupil, Miss Frieda Stender, received the following letter after singing at a concert of the Clef Club in Brooklyn:

DEAR MISS STENDER—It is my pleasant duty to convey to you the hearty thanks of the Clef Club for your splendid efforts on Wednesday evening last. That whatever measure of success we may have attained was largely due to your kindness and ability is beyond question. With kindest wishes for your success, artistically and otherwise.

Yours respectfully,

(Signed) JOHN HEGARTY, Secretary.

1259 Bushwick Avenue,
BROOKLYN, N. Y., June 3, 1899.

W. Theo. Van Yox.

Mr. Van Yox has issued cards as follows:

"A Boy. 8½ lbs. All O. K. June 12, 1899."

Congratulations from THE MUSICAL COURIER.

To Europe.

MR. OTTO WISSNER, the well-known Brooklyn New York piano manufacturer, left for Europe yesterday on the Kaiser Friedrich. He will visit Baden-Baden and will return early in September.

Mr. Rud. Aronson left yesterday for a month's trip to Europe.

Mrs. Katharine Fisk Sings.

The Mendelssohn Glee Club was entertained on June 15 by E. C. Benedict, who took the members for a sail in his yacht to Indian Harbor, where they were welcomed by the hostess. After a ramble through the grounds the guests were entertained by music. The club sang several glees under Mr. Hawley's direction, and Mrs. Fisk, Marguerite Hall and Sara Anderson each sang several selections. Mrs. Fisk sang several songs by Frank Seymour Hastings, one of which was his newest composition, entitled "Fair Helen," and received great applause. The day was delightfully spent.

Mrs. Fisk has been engaged by the Choral Symphony of St. Louis to sing "Samson and Delilah" in April. It is her second appearance there in this part. She will be joined by Mr. Fisk in July, and together they will go to Nova Scotia to rusticate and gather energy for the approaching season, which promises to be an exceptionally busy one for Mrs. Fisk.

George H. C. Ensworth.

This baritone, who is one of Manager Young's shining lights, was recently praised as follows: "Mr. Ensworth's voice is a deep baritone, rich, velvety and capable of considerable brilliancy. His voice is fresh as a flower; not as deep in expression as yet, on account of his youth, but beautiful in material and admirable in use. It is a remarkably even voice, and showed no weakness or thinness throughout the range. His methods are dramatic, and it is evident he will attain success in that style."

Music in Mid-ocean.

Miss Anna Majer, a talented young pianist of Detroit, passed through New York a few days ago on her way home. For some time she has been in Vienna studying with Leschetizky. She was a passenger on the steamship Southwark, and took part in a concert which was given in mid-ocean. She played several numbers by Chopin and Liszt, and received much applause. Miss Majer returns a well developed pianist. She will prove an important acquisition to the musical circle in Detroit.

Minnie B. Richards-Heidenfeld will spend the summer at her country home in the Catskills.

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Music in Philadelphia.

THERE is a dearth of musical news at this season, owing to the absence of so many of the leading people in the profession. However, matters are not entirely lagging, and there will be many of the stay-at-homes left over. That there is a new era dawning in musical Philadelphia appears to be apparent, for there are several distinct departures on the tapis. Among these is the resignation of W. W. Gilchrist, which is the talk of the town. By some this move was anticipated and expected. To others it comes as a great surprise and naturally awakens the deepest interest, his successor being the cause of no end of gossip and comment. It is yet too early to ascertain the certain lucky one on whose shoulders the mantle will fall, but if current rumor is to be accredited the appointment is sure to create a mild sensation.

There are already here a number of first-class colleges and conservatories of music, many of them ranking with the best in the country. The coming season, however, will see another large conservatory started here with Moritz Leefson and Gustav Hille at the head of management. These two gentlemen, who have been associated so long with Richard Zeckwer, will sail for Europe this week, to be gone all summer. It is said that they go for the double purpose of studying some of the more modern methods in the schools of the Continent and for the purpose, possibly, of bringing back some special talent for the new conservatory. What this addition means for Philadelphia needs no prophetic vision to foresee. They will add greatly to the tone and dignity as well as to the standing of musical interests here, and the move is regarded as one of the most significant made in recent years. Both Mr. Leefson and Mr. Hille have a large clientèle from which to draw patronage, and this will give them a start not to be obtained by many.

There is considerable interest shown in the recent awarding of the first prize offered by the American Organists' Guild to young Russell King Miller, of Philadelphia. In fact, the announcement of this distinction to Mr. Miller might be called one of the sensations of the year, for, while all recognize his remarkable ability, his works heretofore have not promised this sudden prominence, and it is therefore the cause of congratulations pouring in upon the young man from all quarters. It must be borne in mind that Mr. Miller had to compete with many of the foremost organists and composers of America, and therefore the honor is all the more to be rejoiced over. Among the congratulations which have come in the following from Constantin von Sternberg will be read with interest, and more especially as young Miller was one of Mr. Sternberg's most promising pupils for some years:

"PHILADELPHIA, June 12 1899.

"I suppose it is in order of conventional custom to congratulate you for receiving the prize; but I feel much more like congratulating the musical conditions of America, because twenty years ago the best composition was sure not to get the prize.

"However, it is well that you received it, because it means an official recognition by your fellow musicians,

and no matter how well you deserved it, such recognition is after all the most gratifying. Your rich talent will bloom out into fine large works, will command respect, as I said in the speech you mentioned, and make hosts of friends for you, and I am genuinely happy to be of some slight service to your talent by stepping in at the right time and pulling you out of 'schoolmastery'—set you free, as it were. It is all that fell to me to do for you; little enough, to be sure, but still enough to connect me with a talent that I hold to be the richest in the country, and equaled in strength only by MacDowell's.

"Now, storm on, my boy! Go it hard; go for big and little things, and you can't help being successful.

"With all my heart rejoicing with you!

"CONSTANTIN VON STERNBERG.

"To Mr. Russell King Miller, Philadelphia."

Mr. Miller is organist of the First Presbyterian Church, of Germantown, and ranks deservedly high among all classes of musicians. He was educated at Princeton University.

The commencement exercises of the Pennsylvania Conservatory were held on June 14 at the New Century Drawing Room, and was a success. Vivian Ingle, the director of the conservatory, is noted for the admirable programs presented always, and the following is up to his usual standard:

Overture, Euryanthe.....	Weber
Miss Mabel Buckhalter, Miss Ethel W. Brown, Miss Agnes Rappeye, Miss Cora Dunlap.	
Soprano solo, Recitative solo and chorus, He In Tears That Soweth.....	Hiller
Miss Alice Baughman and Ensemble Class.	
Piano solos—	
Silver Spring.....	Mason
Nocturne, op. 15, No. 3.....	Chopin
Nightingale.....	Liszt
Miss Agnes M. Rappeye.	
Soprano solo, Ingeborg's Lament.....	Max Bruch
Miss Augusta Beck.	
Piano solos—	
Scherzo, op. 16.....	Mendelssohn
Nocturne.....	Brassini
Fantaisie Impromptu, op. 66.....	Chopin
Miss Ethel Brown.	
Soprano solo, A May Morning.....	Denza
Miss Alice Baughman.	
Piano solos—	
Soaring.....	Schumann
Nachtstück, No. 4.....	Schumann
Rhapsodie Hongroise, No. 2.....	Liszt
Miss Mabel Buckhalter.	
Chorus—	
Forsaken.....	Koschat
Maiden's Song.....	Meyer-Helmund
Ensemble Class.	
Piano solos—	
Ballade, op. 47.....	Chopin
Berceuse, op. 53.....	Chopin
Marche Militaire.....	Schubert-Tausig
Miss Cora Dunlap.	
(Winner of the Gold Medal.)	
Piano solo, Ballade, op. 20.....	Reinecke
Miss Viola Jenny, Graduate of Class of '96.	
Presentation of Diplomas, Gold Medals and Awards of Merit.	
March, Tannhäuser.....	Wagner
Miss Cora Dunlap, Miss Agnes Rappeye, Miss Mabel Buckhalter, Miss Ethel W. Brown.	

While all the young performers did well on this occasion, it is perhaps simple justice that mention be made of the solo work of Miss Cora Dunlap, the winner of the gold

medal. Her interpretation is considered fine, and she is one of the promising pupils of the institution. The same may be said of the performance of Miss Viola Jenny, who plays with a phenomenal technic, and whose poetic temperament marks her as a musician of great promise and brilliancy.

The annual musicale of the Philadelphia School of Music was given on June 7, under the direction of Miss Kate Chandler, which was largely attended and the program well received. This is one of Philadelphia's best music schools, and any performance by its pupils is sure to be a success. The following program was given on the occasion mentioned:

Orchestra, Coeurs et Fleurs.....	Tobani
Tarantelle.....	Dennée
Miss Alma Bateman.	
Song, Delight.....	Luckstone
Miss Estelle Walp.	
La Tendresse.....	Facher
Canzonetta.....	Holländer
Miss Stella Hanna.	
Song, The Danza.....	Chadwick
T. Leroy Foote.	
Bubbling Spring.....	Rivé-King
Miss Lydia Foster.	
Songs—	
He Leaves Me.....	Chadwick
Sweetheart.....	Lynes
He Gave Me a Red, Red Rose.....	Gaynor
Miss Mathilde Metz.	
The Loreley.....	Seeling
Miss Blanche Dolson.	
Violin, Cavatina.....	Raff
J. Francis Sullivan.	
Mazurka.....	Meyer-Helmund
Manuela.....	Liebling
Miss Shirley Spain.	
Song, Nita Gitana.....	De Koven
Edward Smith.	
Simple Confession.....	Thomé
Waltz Brilliant.....	Von Wilm
Miss Janie Shoemaker.	
Bridal Chorus from Lohengrin.....	Wagner
Octet.	
Duet, Bride's Song.....	Jensen
Misses Conn and Foster.	
Second Mazurka.....	Godard
Miss Emilie Zane.	
Song, Rejoice Greatly, from The Messiah.....	Händel
Miss Rae Craven.	
Mazurka, G minor.....	Saint-Saëns
Miss Elizabeth Nittinger.	
Song, Hybris the Cretan.....	Elliott
Arthur Schell.	
Duo, Minuet.....	Grieg-Smith
The Gondoliers.....	Nevin
Edward Smith.	
Piece in the Ancient Style.....	Chaminade
Miss Blanche Dolson.	
Liebesträume, No. 3.....	Liszt
Rondo Capriccioso.....	Mendelssohn
Miss Julia Hay.	
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Orchestra, Traum der Sennerin.....	Labitzky

Constantin von Sternberg is resting for the summer, going to the seaside and nearby resorts. His school of music is flourishing, and the coming season promises increased attendance.

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tainment. It is a question if any city of the country has so many first-class places of resort as Philadelphia that can be attended by so many people. The trolley lines reach out in all directions, and these resorts are so arranged on the map that one can go in almost any direction out into the delightful atmosphere of the hills around the city and be sure of finding entertainment and relief from the city's heat and dust in the way of a fine concert. Innes is at Woodside Park, where his "famous fifty" are discoursing both popular and classical music to enormous crowds. Out at Willow Grove, about 15 miles out by trolley, the Banda Rossa is on hand twice daily, while Liberati and other bands are at Washington Park on the Jersey side of the Delaware River. Other bands and orchestras are engaged for later in the season. Another innovation at Chestnut Hill Park is an orchestra of twenty pianos, to be put on as a special feature in about two weeks. Of itself this is a novelty indeed, and is sure to make a hit. The pianos will be played in concert, of course.

Madame Von Klenner Sails.

On Saturday Mme. Katherine Evans von Klenner sails for Europe in search of a much needed rest. This has been one of her busiest and most successful seasons, and more pupils have applied for instruction than she could accommodate. This season has brought her pupils from Mexico, California, Montana, Utah, Michigan, North and South Carolina, Louisiana, St. Johns, N. B., and a large number from Canada, besides those which have come from all the New England States.

Madame von Klenner is not going exclusively on pleasure, for she will attend the International Congress of Women in London, whither she has been sent as a delegate by the New York Press Club. From London she will go to Paris to help celebrate the seventy-eighth birthday of Madame Viardot, her celebrated teacher. After this she will spend a month at Baden-Baden with Desirée Artot. A large garden party will be given by Madame Viardot, at which Madame von Klenner will meet many of the distinguished European artists.

Mme. Geneva Johnstone-Bishop.

Mme. Geneva Johnstone-Bishop has signed a contract to tour the State of Texas next November, giving song recitals in most of the cities. With regard to her singing in the May music festival, the *Wichita Beacon* says: "Madame Bishop, the great oratorio soprano, is divinely tall and fair, and is possessed of a wonderful voice. She was given an ovation upon her every appearance, and critics say no soprano in America to-day can sing 'I Know that My Redeemer Liveth' as can this artist."

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Fannie Bloomfield-Zeisler.

WE have already made reference in these columns to the successful trip of Mrs. Fannie Bloomfield-Zeisler in the Southwest, her tour having been a remarkable one, even for this remarkable woman.

At Austin, Tex., Mrs. Sayers, the wife of the Governor of the State, gave an informal reception, at which the admirers of Mrs. Bloomfield-Zeisler gathered in large numbers, the occasion proving most enjoyable in every respect.

As a matter of record we append a few of her latest press notices:

Mrs. Fannie Bloomfield-Zeisler, the renowned pianist, who honored our town with a visit on Monday evening, wrought a large audience into a high state of enthusiasm by her wonderful art.

In artistic circles, both in America and Europe, Mrs. Zeisler has long been acknowledged as the greatest living pianist, and with justice; for, without impolite or personal comparisons, one can certainly make the general statement that all of the most brilliant qualities which constitute a great artist are so united in herself as in no other of her celebrated colleagues.

Mrs. Zeisler has complete command over all styles—from Bach to Liszt—and in the most finished manner. Her delivery is full of soul and temperament, and at the same time so thoroughly noble and intellectual that even her most jaded hearer is completely ravished with enchantment.

Beethoven's last great Sonata could not have been played more beautifully and perfectly. The breadth of the first movement was full of grandeur, and the variations were given with exquisite delicacy. We mention this number as one of the most brilliant performances on the lengthy program.

The success of this artist was such an one that it is to be hoped that she will not be unwilling to consider a second tour of Texas in the near future, when we trust Sherman will not be forgotten. The seats in the opera house were almost entirely sold out.—*Sherman (Tex.) Daily Register*.

The much talked of piano recital to be given by Mrs. Fannie Bloomfield-Zeisler took place at Harmony Hall last night. The hall was crowded by the elite of Galveston society. The lovers of good and true music were especially well represented. The members of the Galveston Quartet Society turned out en masse, and were among the most liberal patrons in securing Mrs. Zeisler's appearance in Galveston.

A piano recital is not an every-day occurrence in Galveston. Last night's recital was a brilliant success financially as well as from an artistic standpoint, and Mrs. Zeisler and her "concert grand" aroused great enthusiasm. It was a triumph for both—the artist and the instrument.

Mrs. Zeisler came here a perfect stranger, and but comparatively few of the large audience had real knowledge of her genius, but she came, she played and she conquered. Mrs. Zeisler is beyond question one of the greatest pianists of the age, and in many respects she is equal, if not superior, to Paderewski. She is a female Rubinstein. The lady is certainly the greatest and most celebrated pianist who has ever played here. She is by far superior to Essipoff, Mehlis and other noted lady pianists.

Her technique is extraordinary and at times appears superhuman, her power wonderful and inexhaustible, and her style displays scholarly intelligence and brilliant elegance. Mrs. Zeisler plays with poetical inspiration and most fascinatingly. What more could be said to the credit of her technique than that it is perfect, or of the enrapturing beauty of her Chopin selections than that they were sublime? It was music, real music. Mrs. Zeisler made the piano talk; no, she made it sing! Her interpretation of the great masters was excellent. The power of her tone and the charming delicacy of her shading in the piano and pianissimo passages are really indescribable. They cannot be surpassed.

The program included classic and modern selections. Mrs. Zeisler is a mistress of her art. Her playing is faultless and displays strong individuality. Her magic and dazzling brilliancy are inspiring, replete with wonderful beauty. She is a versatile artist. Hers was a display of refinement of taste, beautiful touch and of an enormous technique, a technique that overcomes all difficulties. The program was a colossal task and performance for a woman. Mrs. Zeisler was the ideal of last night's audience, and it was the unanimous verdict of all present that she was the most brilliant of modern piano virtuosos. Her magnificent reading of Beethoven was astounding and marvelous. The Mendelssohn selections were exquisite and the Schubert songs sublime. The six Chopin numbers, with their enormous passages, were magnificent; the Etude (op. 25), No. 3, was the gem of the series. Another beautiful number was the Liszt Nocturne, with its singing tone. The playing of Liszt's Rhapsodie, with its boldness of technique, was wonderful. The popular—that is, familiar—selections of the evening were Mendelssohn's "Spring Song," op. 62, No. 6, and the Chopin valse in D flat, op. 64, No. 1. The recital was a rare treat, and, strange to say, it was the only concert attraction of note this season. Mrs. Zeisler is a remarkable

woman, and still more remarkable pianist. Galveston appreciates her genius.—*Galveston (Tex.) Daily News*.

As the first rich chords of Tausig's piano arrangement of Bach's Toccata and Fugue in D minor trembled into life it was a moment to study music and a musician. Tausig's brilliant runs and trills cleft the air like a silken lash, and under a perfect spray of treble harmony moaned the plaintive minor. Fascinated with a perfection of shading and faultless technique, which must have surprised all, one wondered why the halo of St. Cecilia was not seen above the roses in the artist's hair, and felt surprise also that a narrow scrutiny showed the instrument a grand piano and not the sweet, old virginal that the world has forgotten how to play. It seemed inconceivable that the selection was written by Bach for organ, so ravishingly did the artist read it in Tausig's piano arrangement.

At the conclusion of this number Mrs. Zeisler paused a moment and acknowledged the generous applause with a bow and a smile, and then never having risen from the instrument, plunged into a Beethoven Sonata from op. 111, playing first the soft and soothing maestoso, and passing from its low melody into the inspiring crescendo of the arietta. At the conclusion of this she retired for a brief rest, bearing in her hands three handsome bouquets of American Beauty roses. But the encore was so genuinely enthusiastic that she returned to the instrument.

Two of Mendelssohn's, "Songs Without Words," No. 6, op. 2, and No. 4, op. 67, were played next, and from the last, amid increasing applause, the pianist passed to an indescribably brilliant reading of Liszt's piano arrangement of Schubert's "Lark." "The Erlking," also Liszt's adaptation from Schubert, followed another brief rest, and was succeeded by a storm of applause.

Mrs. Zeisler read Chopin next. She is fond of Chopin music, and whether they were before, those who heard the six selections played are now Chopin's lovers, too. The Ballade, op. 23; Berceuse, op. 57; Etudes, op. 10, Nos. 4 and 7; Etude, op. 25, No. 3, and Valse, op. 64, No. 1, receiving liberal applause; she was compelled by a persistent encore to repeat the last.

Mrs. Zeisler's rest was a little longer than usual this time, and the audience indicated a most complimentary impatience for her return by some unprovoked applause, which being apropos of nothing suggested that the two remaining numbers (Liszt's "Liebestraum" and "Rhapsodie Hongroise"), were favorites. They proved so, the Hungarian Rhapsodie being greeted with the most pronouncedly appreciative encore of the entire evening. It was so enthusiastic that even at the end of a long and difficult program Mrs. Zeisler returned smilingly to the piano and closed the evening with Moszkowski's Caprice.

It was a notable feature of the performance that Liszt's brilliant and difficult Rhapsodie was the last stated number. Even a great pianist might have been pardoned the placing of that piece so that it should be performed early in the evening, the fatigue of long playing rendering its phrasing a hazard to the technique of a tired player. But if Mrs. Zeisler was fatigued when she played it last night there was nothing to indicate her weariness to the closest attention of the most sensitive ear. It was perfect. It was the music whose motif was that of her own land, and she knew its meaning and loved its rhythm. The lore of old Vienna, where she studied, was in her playing.

Were one to criticize the performance of Fannie Bloomfield-Zeisler he must needs have parallels like Franz Liszt and Gottschalk and Paderewski to make up his standard of judgment. Searching for errors of shading, phrasing or reading, one finds none, for she makes none, and if the aesthetic judgment directed itself particularly to her technique, surprise at its passing excellence hushes the voice of blame. Her left is apparently as strong and as supple as

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her right hand, and the most brilliant trills above the staff played with such deft accuracy are not clearer than the thunderous harmony of the bass runs.

She is as great a wonder of excellence as Paderewski himself, and indeed a vivid memory of his playing suggests him as open to criticism as she. It would be a vain thing to expect a performance better than that of last night or its equal until this artist comes again.—Dallas Morning News.

The San Antonio *Daily Express* also publishes a long analytical article by Prof. Horace Clark, in which a fine tribute is paid to Mrs. Zeisler, not only for her work as a pianist, but for her imagination and poetic instincts, which have been developed through many other avenues than music. "Her music," the critic says, "has been steady and balanced by the contemplation of philosophy, broadened by travel and deepened by the manifold experiences of life."

Sousa at Manhattan Beach.

JOHN PHILIP SOUSA and his band opened the season at Manhattan Beach last Saturday afternoon. The concert in the afternoon and the one in the evening attracted a very large crowd, and the audience were full of enthusiasm. The "March King" was given a rousing reception. Both concerts were excellent, encores being plentiful, as usual. It was easy to see that Mr. Sousa had lost none of his popularity. The engagement of Sousa's Band at Manhattan Beach insures a brilliant season for this resort. Crowds will go down from the city every evening to hear the concerts.

Mrs. Baldwin at Summit.

Adele Laeis Baldwin sang at a charity concert in Summit, N. J., last Tuesday evening. The hall had been beautifully decorated, and as it was filled by a large and fashionably dressed audience it made a very pretty picture.

Mrs. Baldwin sang two old French songs and three English ballads with rare taste and expression, her high G ringing out clear and strong. She was most heartily encored, and sang a charming little song called the "Four Leaved Clover."

A Texas Genius.

The following is from the Luling (Tex.) *Signal*: "Prof. Fr. Haenshel, the great Pianist is living now permanent in Luling. He was on the conservatory in Berlin, Germany, four years. He teaches on the piano and other instruments. Terms \$5.00 a month. Playing for balls and parties a specialty, also piano tuning at reasonable prices. Apply at the BRICK HOTEL."

Mrs. W. H. Johns (formerly Miss Florence Wilcox), soprano; Mrs. Alex. Irving, contralto; Raymond Wheeler Smith, tenor, and Paul Petry, baritone, sang at the Roseville Avenue Presbyterian Church, Newark, last Sunday evening the following selections: "Praise the Lord," Watson; "The Radiant Morn Hath Passed Away," Woodward; "I Heard the Voice of Jesus Say," soprano solo, Harriss; "My Heavenly Home," Havens; "Now the Day Is Over," Marks. Henry Hall Duncklee, organist.

Mrs. Kileski Bradbury, the well-known dramatic soprano of Boston, was in New York for a few days last week. Mrs. Bradbury has every assurance of an unusually successful season.



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Elise Polko.

From Münster, in Westphalia, comes the news of the death of Elise Polko, the well-known musical writer. Born January 31, 1831, at Leipsic, she soon displayed great musical talent, and by the advice of Mendelssohn went to Paris to study under Garcia. She never appeared on the stage, but distinguished herself as a lieder singer. After her marriage she abandoned the concert hall and devoted herself to literature. Among her works are "Recollections of Mendelssohn-Bartholdy," "Faustina Hasse," romance in three volumes; "Paganini and the Violin Makers," "Musical Tales," "The Beggar's Opera," "Bach's Predecessors," &c.

Jackson's Laurels.

Leonora Jackson, since her distinguished successes this spring at the Gewandhaus, Leipsic, and with the London Philharmonic, has been winning new laurels at Paris. She played there recently before the King of Sweden and Norway at the brilliant musical and dramatic soirée given by the *Figaro*, in his honor; and the same week, as soloist of the last Colonne concert of the season, won an unequivocal success with the Brahms Concerto, being five times recalled amid great enthusiasm. In the words of a prominent London critic: "Here is a violinist whose rare talent and still rarer artistic temperament shed lustre upon her native land." Leonora Jackson is the first American violinist to appear as soloist at the Leipsic Gewandhaus Symphony concerts, the London Philharmonic and Paris Colonne concerts, three of the oldest and most distinguished musical organizations in Europe.

Alexander Petschnikoff.

The appearance of Alexander Petschnikoff, the young Russian violinist, at the second Hamburg subscription concert of the Berlin Philharmonic Orchestra, elicited the following press notices:

The celebrated violinist, Alexander Petschnikoff, appeared as soloist. He is a perfectly phenomenal artist, a violin genius of the very first rank. Neither his astounding technique nor his soft, sweet, insinuating tone, especially rich and flowing on the G string, nor his aristocratically musical intelligence constitute the importance of this artist. It is an inexplicable, indefinable something, an individual stamp, a personal influence that gives to his performances the impress of genius. It is the rare style of a blending of dash and fire with modesty and repose.

How well did the incomparable artist understand how to gild the worthless metal of the meaningless, though well constructed, concert piece of Conus! Under his fingers the piece became quite remarkable and its true, featureless character was not apparent to the consciousness of the audience. The rendition, too, of the great Bach Fugue for violin was expressive in style, in tone and in technical mastery, in spite of the little bow trouble, a masterly performance, and won for the excellent artist well merited tokens of approval.—Generalanzeiger für Hamburg-Altona.

The Beethoven number was followed by a violin concerto in one movement, noticeable as a novelty, and the work of a Russian composer, Conus, hitherto unknown here. Its rendition by Herr Petschnikoff, as well as the performance of Bach's violin solo by the above named artist, who has been often welcomed here as a guest, were of great interest. Herr Petschnikoff's admirable virtuosity is

worthy of the fame that it enjoys. Beauty of tone, clearness in passage playing, soulful conception of the cantilene are excellencies equally united in his work. As a second solo performance Herr Petschnikoff had selected the C major Fugue from the Fifth Violin Sonata of J. S. Bach. Its remarkable reproduction placed the artist in the first rank of the virtuosi of to-day. Abundant, well deserved applause followed the distinguished performance.—Hamburger Fremdenblatt.

De Pachmann in London.

The piano students, matinee girls and all lovers of piano playing will share in the delight of our English cousins over the triumphs of De Pachmann in his late London recitals. Since his last tour in America, some seven years ago, he has not appeared before the public very often, but has been playing almost continuously since his reappearance in London in May, 1898. After his first recital there, May 14, 1898, the press united in their praise of his playing. The following are a few extracts from the many criticisms which were written after this recital:

He met with an enthusiastic reception, and speedily proved that he has lost none of those remarkable gifts which originally gained for him a popularity scarcely equalled by any other pianist, however accomplished. M. de Pachmann made such a strong impression that his auditors were wildly enthusiastic.—The Era.

He was also heard in works of Liszt and Schumann, beautifully played. The several numbers of Chopin evoked the greatest enthusiasm, owing to the wonderful technical mastery of the pianist.—The Musical Record.

Our pleasure and astonishment yesterday have induced us, without the least hesitation, to say that M. de Pachmann's gifts have, since we last heard him five years ago, have been brought to a much higher point of development than they had then attained. It suffices that in certain respects—and these very important ones—M. de Pachmann "Qua Pianist" has, as far as we know, no living rival. He gets twice as many different kinds of timbre and gradations of tone out of the instrument as any other pianist; his technic is so perfect that the most difficult passages become graceful and expressive to a degree seldom even imagined—much less reached; and his phrasing and declamation (to use the only possible term) are so extraordinarily impregnated with humor, feeling and dramatic intention that the artist seems to be talking by means of his fingers rather than playing. It is to be hoped many more such treats as that of yesterday are in store for us, since, apart from the pleasure to be derived from M. de Pachmann's playing, it is of great value educationally.—The Observer.

The gradations of tone and the perception generally of the composer's intentions were beyond praise, and afforded evidence that M. de Pachmann retains his unrivalled mastery over the piano.—The Standard.

His American tour, which will open in New York city some time in October, gives promise of being far more successful than any of his past tours.

A Veteran.

Manuel Garcia, the elder brother of Malibran, lately was present at a concert of the Philharmonic Society of London. In a conversation after the performance, he said: "I was eight years old when this hall was built. When I was born (April 17, 1805) Haydn was living, Beethoven was comparatively young, about thirty-five; Mendelssohn, Verdi, Gounod, Brahms were not born." Garcia is still vigorous, and it is hoped will live six years longer and complete the century.

Miss Amanda Vierbeller, of Pittsburg, Pa., gives a recital on Friday evening, June 23, assisted by Miss Julia Gibansky.



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